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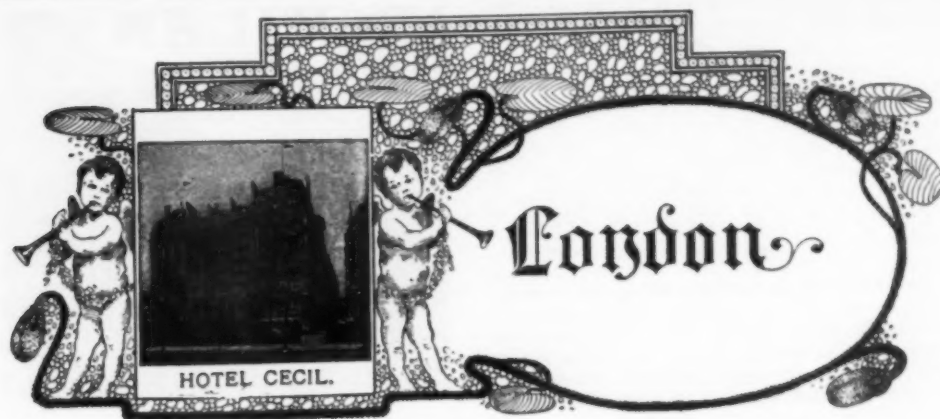
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HOTEL CECIL, LONDON.  
June 15, 1904.

It is not often that Covent Garden adds three new singers of such calibre as Fräulein Kurz, Fräulein Plaichinger and Mlle. Russ to its forces in the course of a single week. All these singers have, however, come, seen and conquered since my last letter. Fräulein Kurz, who made her debut in "Rigoletto" on Tuesday evening, is, of course, very well known in Vienna, where she has the reputation of being one of the best all round artists of the day, and equally at home in German and Italian opera. From her performance of Tuesday I should say that she is probably at her best in the former. Her voice is powerful and of good quality, she is a clever actress and she has a charming presence. But her singing has not quite all the finish that the part of Gilda requires. "Rigoletto" is pre-eminently a singer's opera, and there are few except those who have been trained in the Italian school who can do the music real justice. Mlle. Kurz's singing, however, if it did not reach the summit of perfection, made a very good impression, and she should do great things in "Tannhäuser," in which she is to play Elizabeth this week. Caruso as the Duke was, of course, magnificent, while the rest of the cast remained unchanged.

Fräulein Plaichinger also came here with a great reputation, which she certainly justified on Thursday evening when she appeared as Isolde in "Tristan." She has a fine, powerful voice, and she knows how to use it better than most Wagnerian prime donne. Though not absolutely a great actress, her powers are far above the average, and she is evidently not a slave to the conventions. Her gestures are natural and unaffected, and if something of the "tragedy queen" element was wanting in the first act she made ample amends in the love scenes, which were admirably played. Herr van Dyck's singing is not, of course, what it once was, principally on account of the fact that he generally succeeds in breaking all the recognized laws of voice production in the course of the evening. In spite of this, however, he remains the greatest Tristan of the day, and one would not willingly have seen his place in Thursday's performance taken by anyone else. The Kurwenal of Herr Schütz was also better dramatically than vocally. The quality of his tone in his scenes in the first act did not always accord with our ideas of beauty, though it is of the kind that finds great favor at Bayreuth. But he is a good actor, and he played the last scene particularly well. Mme. Kirkby Lunn once more made an excellent Brangäne, and Richter conducted.

Richter's period of office at the conductor's desk seems to have had a great moral effect at Covent Garden. Not only have the performances of the German operas reached an infinitely higher standard than ever before but even the Italian operas seem to have been far more carefully rehearsed than usual, and if the present level is maintained the syndicate will be able at the end of July to look back upon the most artistically successful season that has been held at Covent Garden for years. The performance of "Aida" on Monday evening was by far the best that we have ever seen here. The ensemble has often been a weak point in the Covent Garden performances, but on Monday it was really admirable, and the opera went with a crispness and spirit which could scarcely have been surpassed. Even the members of the ballet caught the infection and danced as if they enjoyed it, and not as if they were performing bears compelled to go through a hateful task by means of hot plates. Mlle. Russ, the new Aida, made an immediate success. Her voice is undeniably a little worn, and some of her notes are rather wiry. But she evidently has great dramatic powers, and her conception of the part was one of the most striking that we have ever seen here. Signor Caruso's Radames was a splendid performance. There is no finer artist than he on the operatic stage, and he is great in everything

that he does. Mme. Kirkby Lunn made a satisfactory Amneris, M. Plançon sang finely as Ramfis, and Scotti proved himself as good an Amonasro as ever.

Arturo Tibaldi, who gave a recital at St. James' Hall on Wednesday afternoon, is scarcely likely to become a serious rival of Kubelik, Vecsey and other popular players of the day. His performances are generally marked by excellent taste, and he played a sonata of Nardini and two little pieces by Bach very pleasantly. But his playing is that of an amateur still, and he will need many years' more study before he can claim to be considered seriously. He was assisted by Mme. Eames, who made one of her very rare appearances as a lieder singer, and proved that she is not quite at her best in this particular branch of art. Like many operatic singers she evidently did not feel at home on the concert platform, and her performances of "Meine Liebe ist Grün" and one or two other songs were not very remarkable.

Charity concerts, as a rule, are excessively tedious affairs, but that which was given at the Queen's Hall on Wednesday evening, in aid of the Saturday Lifeboat Fund, was certainly an exception. Melba, Caruso, Plançon, Kreisler and Hollman had all given their services, Saint-Saëns had come to London on purpose to take part in it, and the Queen's Hall Orchestra, under Henry Wood, played the accompaniments and a number of orchestral pieces. The concert, in consequence, became a sort of society function, and the hall probably contained more diamonds than it had ever contained before. Such a concert does not, of course, call for criticism, and it is scarcely necessary to say more than that the principal successes were won by Caruso in "Una furtiva lagrima," Plançon in the serenade from Berlioz's "Faust" and Kreisler in the adagio from Vieuxtemps' "Fourth" concerto. Society enjoyed itself very much and chatted away merrily throughout the orchestral pieces, to the obvious discomfiture of Henry Wood, in whom conversation at a concert inspires a disgust which is only second to that inspired by deputies in an orchestra.

The history of the formation of the new London Symphony Orchestra has been given so recently in these columns that it is scarcely necessary to detail it again. Whether there is room for another orchestra in London remains to be seen, but if this new venture does not succeed it will certainly not be through any lack of merit in the band itself. Of course, most of its members have been associated for years, for they were prominent members of the Queen's Hall Orchestra before the new rule forbidding the employment of deputies came into force. The band starts on its career, therefore, with a good ensemble. A permanent conductor has not yet been engaged, and Richter conducted the first concert that the organization gave at the Queen's Hall on Thursday afternoon. The program was of a thoroughly familiar type, and included Beethoven's C minor symphony, the "Meistersinger" and "Magic Flute" overtures, Bach's suite in D, Elgar's orchestral variations and Liszt's rhapsody in F. The new orchestra certainly showed that it is a most excellent instrument for a conductor to handle. If something of the delicacy of the "Magic Flute" overture was missing, the fault was, perhaps, that of the conductor, for Richter has never been at his best in Mozart. But, apart from this, the performances were all exceptionally fine. The tone of the strings, which has always been a rather weak spot in the Queen's Hall Orchestra, was almost, if not quite, as good as that of the Philharmonic Band, while we have seldom heard more spirited and vigorous playing here. The concert did not attract the attention that it deserved, and the hall was but poorly filled.

All violinists with any pretense to being "in the swim" now make their débuts at the age of eleven or thereabouts,

and it seems that it will soon be the exception rather than the rule for players to wait until they have arrived at years of discretion before appearing on the concert platform. Miss Sibyl Keymer, who was described in the program as "Wilhelm's marvelous child pupil," is the latest of the season's prodigies, and, if not the best of them, she is at any rate a very promising young player. Nevertheless, she would have done better to defer her début for a few years. No child of eleven, unless an absolute genius, can hope to give a thoroughly satisfactory performance of Mendelssohn's violin concerto, and Miss Keymer, though she has an excellent technique for her age, did not grasp the feeling of the music. All children cannot be Vecseys, and it is a pity that they should try to emulate that astonishing boy when it would be far better for them to continue their studies in peace and quiet.

Miss Gertrude Peppercorn, fresh from her American tour, gave a very interesting piano recital at the Bechstein Hall on Friday evening. Miss Peppercorn is, of course, an artist of exceptional gifts, and she has never displayed her talents in a better light than on Friday, when she gave really fine performances of Beethoven's "Waldstein" sonata, and that by Chopin in B minor. Her touch is always delightfully sympathetic, while she is endowed by nature with an unusually musical temperament. She was particularly happy in catching the poetry of the Chopin sonata, but her reading of the "Waldstein" was very little less excellent.

Johannes Wolff, the well known violinist, gave a concert at the Aeolian Hall in the afternoon at which he had the assistance of Dr. Saint-Saëns, who appeared in the triple capacity of composer, pianist and organist.

Since he last appeared here, Kubelik seems to have improved a good deal, and he played better at his concert at the Queen's Hall on Saturday afternoon than he has ever played before. Of course his execution has always been brilliant, and his performances of Ernst's F sharp minor and Paganini's "Non Più Mesta" variations showed that he has lost nothing of his facility. But his playing is gaining more breadth than it used to possess, and he did more justice to Bach's suite in D than he could have done a few years ago.

The only Patti concert of the season took place at the Albert Hall on the same afternoon. The passing years seem to have no effect on Madame Patti, or upon her taste in music. At concert after concert she sings "Angels Ever Bright and Fair," "Batti, Batti," "Pur Dicesti," "Voi Che Sapete," "Home, Sweet Home" and "Comin' Through the Rye," and she invariably sings them exceedingly well. Her top notes may have lost their beauty, but her middle notes are still wonderfully fresh, while her singing is always a lesson.

David Bispham's engagements in America prevent him from appearing quite as often in London as his many admirers would like. He is certainly one of the most versatile artists now before the public, and whether he is on the concert platform or on the operatic stage, his performances always command attention. At his recital at St. James' Hall on Monday afternoon he showed once more how great is the variety of his gifts. There are not many singers who would be equally at home in such dramatic songs as Loewe's "Edward" and Strauss' "Lied des Steinklopfers," and such most delicate lyrics as Wolf's "Auf dem Grünen Balcon" and "Auch Kleine Dinge," and Strauss' "Sehnsucht." Mr. Bispham, however, is a great artist, and everything that he does is well done. His splendid series of performances on Monday made one regret that this is his only appearance here this season.

One other concert of the week deserves mention, that given by Mrs. Adele Baldwin at the Bechstein Hall on Tuesday last. Mrs. Baldwin has a particularly fine contralto voice, which has been admirably trained, and she is evidently the possessor of a very musical temperament. On Tuesday she drew upon the songs of Handel, Caldara, Schumann, Brahms and Tschaiakowsky, and her songs were both well chosen and sympathetically sung.

ZARATHUSTRA.

## LONDON NOTES.

At St. James' Hall on Tuesday night Mlle. Camilla Landi made one of her rare appearances in London. In everything—in quality of voice, breadth and finish of style, command of tone color and magnetism of personality—she is in the forefront of contemporary singers, and the range of her art has seldom been more effectively displayed than on this occasion, the most striking successes of a brilliant evening being her fine declamation of the Handelian aria,

"Chere Epouse," and the beautiful rendering of Schumann's "Der Nussbaum."

At his chamber concert at the Salle Erard on Wednesday afternoon Josef Holbrooke presented his string quartet, op. 16, a work very modern in feeling and workmanship, and of genuinely poetic inspiration. As much can hardly be said of his five songs, which not even Mrs. Henry Wood's sincere intent could invest with vital interest.

At night a recital was given in the Salle Erard by Madame Grimaldi, a pianist of cultivated style and sympathetic feeling, who was heard in Schumann's "Carnival" and Chopin's "Funeral March" sonata.

At St. James' Hall on Thursday afternoon Herbert Fryer's fluent and graceful technic and individual style were effectively displayed in an unbacked program that included several works by Scriabine and Rachmaninoff that had not previously been heard in London. He was also associated with Hans Heumann in an excellent performance of Beethoven's C minor sonata.

Henry Bird and his daughter, Miss Ethel Henry Bird, gave an interesting concert at St. James' Hall on Friday afternoon, when the latter added to her already considerable reputation by her graceful rendering of songs by Mendelssohn, Charpentier and Goring Thomas, and the former made one of his rare appearances as a solo pianist, playing two of Mendelssohn's "Songs Without Words" and two of Schumann's romances. Miss Ada Crossley, Gervase Elwes and Kennerley Rumford also contributed to a very pleasant program.

The performances of "Il Trovatore" and "Mignon," by the Moody-Manners Company, on Saturday afternoon and evening drew crowded houses to Drury Lane. Mme. Ella Russell was a splendid Leonora in Verdi's opera, and in the evening Madame Moody gave a charming rendering of Ambroise Thomas' operatic version of Goethe's "Wilhelm Meister." This week there are repetitions of "Lohengrin," "Tannhäuser," "Faust" and "Trovatore" on Monday, Tuesday, Wednesday and Thursday, and on Friday "The Flying Dutchman" will be given for the first time this season.

Miss Georgina Ganz gave a concert last week which attracted many people, and was altogether most successful. She sang several songs very charmingly, and was assisted by many well known artists.

Mlle. Aurélie Révy has just returned from Italy, where she was most successful, and has been engaged to sing in the autumn at Milan the leading parts in "La Cabrera" and "Manuel Menendez," the two operas which came out as the best recently in the Sonzogno competition. Besides this she will sing "Adrienne Lecouvreur," "Zaza" and "Helene" of Saint-Saëns. Mlle. Aurélie Révy gave a concert yesterday afternoon at the Salle Erard. She sang in six languages, played the violin obligato herself to several songs and was enthusiastically applauded by her audience.

Hermann Klein, the well known teacher of singing, who now resides in New York and spends the season in London, will not remain with us as long as usual this year, as he is leaving on the 21st inst. for Berlin in order to train the German singers who are to take part

in the English production of "Parsifal" in America by the Castle Square Opera Company.

On Saturday afternoon Mrs. Norman O'Neill gave a piano recital at Aeolian Hall, the chief feature of which was the first performance of a set of variations and fugue, op. 17, for two pianos, by Norman O'Neill. The melody is a very fine example of Irish folksong, its treatment being masterly, and the work, which should be heard again, was effectively rendered by the reciter and Miss Fanny Davies.

At the Royal College of Music choral and orchestral concert last evening the program was entirely devoted to compositions by Dvorák. It included the symphony, "From the New World"; "Patriotic Hymn," for chorus and orchestra, dedicated to the English people; "Carneval" overture, violoncello concerto and an air from "The Spectre's Bride."

Particulars with regard for the next season of symphony concerts in Queen's Hall under Henry J. Wood are now available. The opening of the symphony season is fixed for October 29 next, after which the concerts will take place fortnightly. The Sunday Concert Society's season begins on October 2, and continues till April 16, 1905. In March, and for two weeks in April, Mr. Wood and his men will make a tour through the great towns of the North of England and Scotland. The Promenade Concerts open on August 6, continuing till October 21.

#### Concerts for the Week Ending June 18.

SUNDAY—Royal Artillery Band, Albert Hall, 3.30. Sunday Concert Club, Grafton Galleries, 8.  
MONDAY—David Bispham's song recital, St. James' Hall, 3. Mme. Susanne Ree's piano recital, Aeolian Hall, 3. Miss Hilda Stapylton's vocal recital, St. George's Hall, 8.15. The Norah Clench Quartet, Aeolian Hall, 8.30. Covent Garden, "Aida," Drury Lane, "Lohengrin."  
TUESDAY—Herr Kocian's violin recital, Bechstein Hall, 3. Malcolm Piano Player concert, Steinway Hall, 3.15. Mlle. Révy's "Heure de Musique," Salle Erard, 3.30. Franz von Vecsey's sixth recital, St. James' Hall, 8.15. Whitney Tew's concert, Bechstein Hall, 8.15. Covent Garden, "Tannhäuser." Drury Lane, "Tannhäuser."  
WEDNESDAY—M. Otto Voss' piano recital, St. James' Hall, 3. Madame Solly, Miss Dupin's and M. Selby's concert, Bechstein Hall, 3. Guildhall students' concert, City of London School, 6. Mr. Llewellyn's concert, Suffolk Street Galleries, 8. Miss Dorothy Wiley's vocal recital, Bechstein Hall, 8.30. Covent Garden, "La Traviata." Drury Lane, "Faust."  
THURSDAY—Matinee Musicale, Portman Rooms, 3. M. Leon Delafosse's last piano recital, Steinway Hall, 3.15. Mlle. Magdeleine's Hypno-Magnetic musical recital, Garrick Theatre, 3.30. Miss Nellie Carpenter's chamber concert, Park place, 9. Covent Garden, "Die Meistersinger." Drury Lane, "Il Trovatore."  
FRIDAY—Mlle. Magdeleine's Hypno-Magnetic musical recital, Garrick Theatre, 3.30. Covent Garden, "Rigoletto." Drury Lane, "The Flying Dutchman."  
SATURDAY—Miss Mabel Monteith's piano recital, St. James' Hall, 3. Mozart Society's concert, Portman Rooms, 3. Herr Zurmühlen's song recital, Bechstein Hall, 3.30. Covent Garden, "Tristan und Isolde." Drury Lane, "Tannhäuser" (matinee), and "Faust."

#### A New Savage Star.

LAST week Katherine Wishart, soprano, signed a three years' contract with Henry W. Savage for his English Grand Opera Company, the same to go into immediate effect. The repertory is to include Elsa in "Lohengrin," Elizabeth in "Tannhäuser," Desdemona in "Othello," Leonora in "Trovatore," Michaela in "Carmen," and Mimi in "La Bohème." Miss Wishart was a pupil of Homer Moore in St. Louis, and when Mr. Moore located in New York last September Miss Wishart came to this city and continued her study under his direction.



MILAN, JUNE 14, 1904.



WHENEVER Tamagno, the glory of the Italian lyric stage, appears before the public, the result is always enthusiasm, and the theatre crowded to suffocation. His latest appearances have been in Torino, Magenta and Milano. In Torino and Milano he sang two acts of Donizetti's "Poliuto," with Signora Emilia Corsi as Paolina. In Magenta he sang the romanza from Saint-Saëns' "Samson and Delilah," and together with Signora Corsi the duo from "Il Guarany."

In all three cities the ovation given him was tremendous, and especially so here, where he is well liked. After the finale of the third act of "Poliuto" the applause and cries of "Otello" and "Esultate" lasted fully ten minutes.

Signora Corsi also met with great success. This charming singer may well be proud of the fact of having been chosen for such a conspicuous part and of the happy result.

At the Villa Reale here, and following the Consolo-Poli concert, a very fine program was presented by tenor Anselmi, baritone Magini-Coletti and Gemma Bellincioni. Anselmi sang "Ah, non credevi tu," from "Mignon," and two romances of Tosti. Bellincioni sang the "Nenia," from "Mefistofele," a romanza of Barthélémy and "Nonna sorridi." Magini-Coletti sang "Ah, per sempre io ti perdei," from "I Puritani," and was well received.

At the Lirico this autumn we shall have the operas "Adrienne Lecouvreur," "Zaza," "Siberia," "Elena e Paride" (Saint-Saëns) and probably "Manuel Menendez" and the new opera of Amintore Galli entitled "David."

Among the artists already chosen are Signore Kruseniska, Carelli and Karola; tenors, Bonci and Franceschini; baritones, Ruffo Titta and Bonini. Maestro, Leopoldo Mugnone.

Mascagni is enthusiastic about his new opera "Amica." The author of the libretto is as yet unknown to the public in general. The opera is in one act, to last something like one and one-half hours, and is divided into two parts à la "Cavalleria Rusticana" by an intermezzo, but with one difference, between the first and second parts there is a change of scenery. It will have its first representations contemporaneously at Monte Carlo and at the Corso of Bologna.

Giordano is at work upon a new opera, the libretto being taken from the drama "Madame Cottillon" by H. Cain and E. Daudet, and lately given successfully in Paris.

"The Universal Judgment," oratorio by Perosi, was lately given very successfully in Padua. FIDELIO.

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## CINCINNATI.

CINCINNATI, June 25, 1904.

**A** MEMORABLE event in this year's history of the Cincinnati Conservatory of Music, Miss Clara Baur directress, was marked in the graduation exercises, which took place Monday evening, June 20, in the beautiful conservatory concert hall. The invocation was offered by the Rev. George Clarke Cox, rector of Calvary Church, Clifton, who also made the scholarly address. In it he emphasized the advantages of a musical education from the æsthetic, moral and educational side, dwelling at length upon the necessity of a high conception of the nobility of the subject. The musical features were not many, but of a high order of merit. Particularly beautiful was the Grieg sonata for piano and violin, G major, op. 13, No. 2, played by Wilhelm Kraupner and Bernard Sturm. The genuine Norwegian flavor of the music was tasted throughout its interpretation, and the ensemble was artistically sustained. Wilhelm Kraupner, who is a pupil of Reisenauer, was heard in two piano solos—prelude D flat major and scherzo B flat minor of Chopin—both of which he read with a temperate rubato and delightful delicacy. The vocal honors were solely carried by Miss Annabelle Ambrose, soprano, a talented graduate and pupil of Miss Clara Baur, who sang "Hear Ye, Israel," from "Elijah," in true oratorio spirit and style and with that sympathetic feeling which belongs to its interpretation.

There were ten graduates—four from the vocal department, four from the piano department and two from the department of elocution. Diplomas were presented to the following: Vocal department—Miss Mary Forman, Mrs. D. J. Lyons, Miss Emma Fritsche, Miss Leilia Wheeler. Piano department—Miss Luella Keller, Miss Velia Marie Richard, Frederic C. Mayer, Miss Edna Witham. Department of elocution—Miss Emma Beinhart, Miss Edith Robbins.

In the closing annual series of concerts given by the Cincinnati Conservatory of Music the students of the vocal department, under the personal direction of Miss Clara Baur, attracted attention. Miss Baur has taught many who have won distinction at home and abroad. Her old Italian method, ripened by her own experience, is still in the lead. Experience goes to prove that it educates and refines the voice without subjecting it to the possibilities of injury. At the commencement exercises Miss Annabelle Ambrose, soprano, sang the "Hear Ye, Israel" with genuine dignity. John Hoffmann has a remarkable tenor voice of sympathetic and musical quality—a voice that grows upon the listener by reason of its well sustained repose and sweetness. At one of the concerts he sang Godard's berceuse from "Jocelyn," and a group of Schumann, "Du bist wie eine Blume" and "Widmung." Miss Clara Herzog, another vocalist of considerable talent and promise, deserves especial mention. At the concerts she sang the aria, "Batti, Batti," from "Don Giovanni," and Taubert's "Bird Song." Her voice is a high soprano of admirable coloratur capacity. The vocalists of Miss Frances Moses, Miss Rose Gores and Miss Laura Anderson were also an evidence of splendid progress and conscientious work. On one of the evenings an individual recital was given by Mrs. Carolyn Rieder Bohmer, soprano, with the assistance of John F. Byrne, basso, both pupils of Miss Frances Moses.

Douglas Boxall presented his pupils in a recital on Tuesday evening, June 21, in the conservatory concert hall. It was purely and individually a piano recital; there were no vocalists or other instrumentalists to give it relief, and it did not need any. It was an exceptionally enjoyable test of pupils' work from beginning to end. Miss Cosby Dansby played that marvelously beautiful and mysterious sonata of Beethoven, A flat major, op. 26, with an intelligence and grasp of its meaning that would hardly have been expected of a student. But Mr. Boxall is a true lover of Beethoven—one who delights to dive down deep into the mysteries and give an individual interpretation of them. Miss Dansby's technic was astonishingly clear, and it had that singing tone for which the Leschetizky method is famous. Her technical equipment had further demonstration in her reading of the "Fantaisie Hongroise" of Liszt, in which the orchestral part was played by Mr. Boxall on a second piano. The surprise was that so much unity of purpose and beautiful ensemble could have been secured between teacher and pupil. Miss Shirley Morgan looks like a strenuous example of pianistic training—one whose physique would never betray any weakness in the domain of technic. She is not only technically equipped but has evidence of temperament as well. To the latter she paid tribute in two Schumann pieces—"Warum" and "Ende vom Lied." Two selections from Brahms—intermezzo, op. 76, No. 4, and capriccio, op. 76, No. 2, complimented her talent. She also played two Chopin numbers—nocturne, C minor, op. 48, No. 1, and polonaise, C minor, op. 40, No. 2, with evidence of grace and delicacy. Not the least of Mr. Boxall's trio of pupils was Miss Virginia Reece, who played the following group: romance, op. 5, of Tschaiakowsky; "Moment Musical," F minor, of Schubert, and Jensen's "Kypri." Miss Reece showed by her playing poetry as well as an exceptional degree of intelligence.

Mr. Boxall, whose success was punctuated by this recital, was born in London of English parentage in 1871. He received his education at Dulwich College, music being included in the curriculum. He made public appearances as a pianist at the age of twelve. Later he became the pupil of Francesco Berger at the Guildhall School of Music, London, and upon the advice of the late Sir Joseph Barnby decided to adopt music as his profession. Subsequently Boxall came under the training of Emil Bach, the well known pupil of Liszt, who took an extraordinary interest in him. He carried off all the honors, including the Brinsmead prize for piano playing. Upon the completion of his studies at the Guildhall School he concertized in France, Belgium and England with great success. Next he enjoyed the instruction of the famous Leschetizky in Vienna, who took a great personal interest in him. After this course of studies he concertized in Berlin and other important German cities with pronounced success. He was about to enter upon a Continental concert tour when his services were secured by Miss Clara Baur as a member of the faculty of the Cincinnati Conservatory of Music. Mr. Boxall's success at the conservatory has been most remarkable.

Miss Corene Harmon gave an extraordinary piano recital on Wednesday evening, June 22, in the Cincinnati Conservatory concert hall. It was one of those recitals which leave an impression of its absolute value and beauty. Miss Harmon, while a member of the conservatory faculty, is a pupil of Frederic Shailer Evans, who has, therefore, particular reason to feel proud of her success. While technical equipment is usually not considered the highest of ac-

complishments even in a pianist and in these days of enormous technical demand, still Miss Harmon's technic has a peculiar, abiding fascination. In addition to its striking facility, it has the smoothness of velvet and that rich clearness which makes one feel that the piano in some respects at least may become the substitute of an orchestra. Her program embraced the following numbers: Brahms' rhapsodie, op. 79, No. 2, G minor; "Intermezzo Scherzoso," op. 21, No. 9, Von Bülow; Schumann's "Vogel als Prophet," from "Waldscenen," and "Traumeswirren," from "Phantasietücke"; Chopin's ballade, op. 47, No. 3, A flat major; Liszt's "Gondoliera," from "Venezia e Napoli," and "Campanella"; Saint-Saëns' concerto, op. 22, G minor. Miss Harmon's playing not only tested an extraordinary technic, but an extraordinary grasp of musical contents as well as poetic insight. Her reading of the concerto in which Mr. Evans took the orchestral part on a second piano was exceptionally well poised and brilliant.

Much honor was recently conferred on Signor P. A. Tirindelli, head of the violin department of the Cincinnati Conservatory of Music. At a private recital given before the King and Queen and other notables of the Court of the British Empire at Buckingham Palace, one of his charming songs, "Di Te," was sung by the famous tenor Caruso. It produced such an impression that it had to be repeated, and Mr. Tirindelli, who was in the audience, was called upon the stage, where he received an ovation.

On July 7 Mr. Tirindelli will conduct the symphony concert at St. James' Hall. Mancinelli, the great Italian conductor, will direct part of the program.

Mr. Tirindelli will return without fail to his duties at the Conservatory of Music by September 1.

J. A. HOMAN.

## The Mehans Going West.

**J**OHNN DENNIS MEHAN and Mrs. Mehan leave for Pittsburg, Cleveland and the West this week, after a very active season. They have enrolled many professional pupils, people of high ambitions and dignified aims. If this spirit did not pervade them at the beginning of their relations with the Mehans it soon developed, for it is this, and this especially, which characterizes them in the teaching life. A lesson with Mehan is better than most sermons, for it is permeated with a high moral purpose, the mainspring is conscientious, honest endeavor by the pupil. If a student hasn't it no study with the Mehans is possible. Some singers have found that sporadic effort, brainless singing, resulted in their being dropped from the Mehan classes. An understanding of the voice, years of experience in different sections of the world and a previous preparation under the most famous masters of Europe are the basis of Mr. Mehan's teaching. When this is said there is still much left unsaid, for this man possesses a most unique personality, a gift of humor, which awakens the pupil to a new understanding of the problems of life and the way to solve them.

Averaging 120 lessons weekly since September last, Mr. Mehan is in need of the rest which comes from change of scene.

Dresden—June 13, "Siegfried"; June 14, "Norma"; June 15, "Daughter of the Regiment"; June 16, "Götterdämmerung"; June 17, "Merry Wives of Windsor"; June 18, "Magic Flute."

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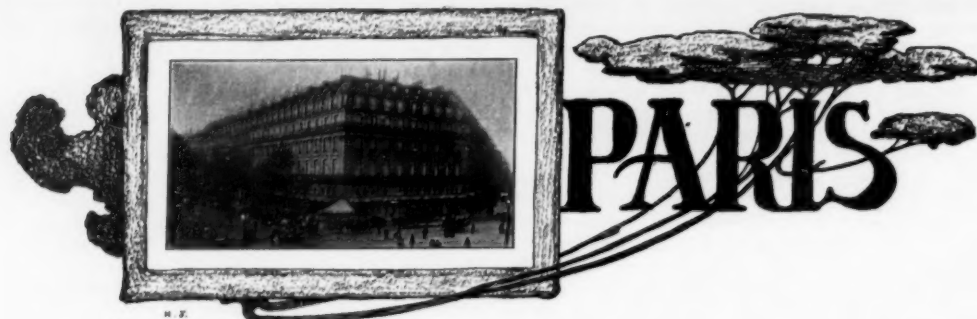
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GRAND HOTEL,  
BOULEVARD DES CAPUCINES, PARIS,  
June 18, 1904.

**A**N agreement, or contract, has just been entered into between MM. Albert Carré and Edoardo Sonzogno to the effect that the new 50,000 franc prize winning opera, "La Cabrera," of Henri Cain and Gabriel Dupont shall be performed at the Opéra Comique in April, 1905. Gemma Bellincioni, the admirable creator of the principal role at Milan, will also sing the part in Paris.

Miss Jane Olmsted, who a short time ago gave her first concert in Paris under the patronage of Her Highness the Infanta Eulalie at the Salle Aeolian and was so successful, is a Detroit girl. In her earliest childhood she evinced musical talent. Some eight years ago she was taken abroad for her musical education and entrusted to Leschetizky at Vienna, who placed her with his preparatory teachers. At the end of two years the great piano master was so impressed with the youthful pianist's wonderful talent and her rapid progress that he decided to take her immediately under his own personal care and instruction. During the next five years of severe study with Leschetizky this young girl enjoyed the master's particular interest and sympathetic friendship, of which she cherishes many happy recollections and pleasing souvenirs.

Having come to Paris to effect her début in the French capital Miss Olmsted made her first appearance here in December last at one of the Le Roy orchestral concerts, performing the G minor concerto of Saint-Saëns with extraordinary success. On that occasion several Parisian critics hailed her as one of the coming young pianists; but, at her own concert, which followed recently, she proved herself an artist who has already "arrived"—as the French say—one whose genuine talents will entitle her to rank among the foremost women pianists of the present time. Her playing is characterized by a certain dramatic and temperamental expression; by dash and abandon, that make it very attractive, brilliant and interesting.

In appearance Miss Olmsted is a prepossessing brunette, tall, slender and graceful; her manner in conversation revealing a bright, sunny, vivacious nature.

Since coming to Paris this young pianist has been continuing her studies with Wager Swayne, a former Vienna pupil of Professor Leschetizky, whose thorough and conscientious teaching is rapidly establishing for him an excellent reputation. Miss Olmsted has appeared in some of the larger salons of Paris, where her splendid piano performances have invariably delighted her audiences, and she is likely to be heard, too, in London before the close of the present musical season.

At Washington Palace, on Saturday afternoon last, Miss Lydia Eustis, the American singer, appeared at a benefit concert for the Pontecorvo family, in which she had the able assistance of Raoul Pugno and Jacques Thibaud.

"Die Fledermaus," of Strauss, has been enjoying a successful run since the latter part of April at the Théâtre des Variétés, under the French title of "La Chauve-Souris."

It is now known why some people grow old before they understand or are willing to realize it, particularly among



JANE OLMSTED.

singers of the operatic stage and concert room. In a lecture on the "old age microbe," delivered the other afternoon at the Salle des Agriculteurs, by Dr. Metchnikoff, of the Pasteur Institute, the learned gentleman propounded the theory that senility is caused by toxins or in-

fectious microbes. The "old age" microbe has not yet been detected under the microscope, but the doctor believes that its habitation is the great intestine. Therefore, singers not willing to quit the stage should beware of late suppers and high living.

DELMA-HEIDE.

#### Savage's Singers Selected.

**W**HEN, some months ago, THE MUSICAL COURIER gave the first news to the musical world that Henry W. Savage had determined to produce "Parsifal" in English next season, widespread interest at once was manifested in the enterprise, and singers in all parts of the United States and Canada began making applications for positions in the new opera company. Mr. Savage went abroad to engage principals, and, as has been told in this paper, secured an exceedingly strong cast. Among the distinguished singers who signed contracts with him to take part in the "Parsifal" productions in the United States are Kirkby Lunn, who will be the chief Kundry, and Miss Hanna Mara, of the Breslau Opera Company, who also will take this part; Alois Pennarini, a brilliant tenor from the Hamburg Opera Company, who will be the Parsifal; Frederick de Voss, of the Amsterdam Opera Company, who will alternate with him; Johannes Bischoff, of Cologne, and Franz Egenieff, of Berlin. Besides these, Putnam Griswold, of Oakland, Cal., has been engaged to sing the part of Gurnemanz. The conductors thus far secured are Walter Rothwell and Moritz Grim.

More than 1,200 singers, male and female, have applied for positions in Mr. Savage's company, the large majority of the applicants being willing to do chorus work. Several scores, however, aspire for the places of principals.

Within the past week singers by the hundreds have come to New York to undergo an examination so that their fitness or want of fitness might be ascertained. By the most rigid of all criteria—an actual test—the voices and method of these singers were tried. The committee of examination was composed of Henry W. Savage, Joseph Engel and N. B. Emanuel. Carl Odell played the accompaniments for the singers, each of whom sang some selection previously agreed upon. The trial of voices took place in the Broadway Theatre. Not more than half a dozen persons constituted the audience, for Mr. Savage had determined the test should be made in private. Every conceivable variety of voice was represented, and the aspirants for operatic fame were of various ages, both sexes, many sizes and shapes and personal peculiarities. There was the light high soprano, the dramatic soprano, the mezzo soprano, the contralto, the tenor, the baritone, the light basso and the basso profundo. Most of the singers were timid and nervous, but a few looked and sang like veterans. The members of the committee addressed themselves to their arduous task with enthusiasm and seemed to enjoy the contest. One by one the singers passed through the ordeal and retired.

The work was done thoroughly and systematically, every minute being utilized. Mr. Savage had set up a high standard, and it was easy to see that an overwhelming majority of the applicants would fall by the wayside. "Many are called but few chosen," was remarked by a prominent musician.

Out of the 1,200 or more applicants who thus far have been examined, some 150 of the best singers having been picked out by Carl Odell for a test before the committee named, not more than thirty have been accepted. This indicates how thoroughly the sifting process has been gone through. The first production of "Parsifal" will be given in Boston, October 19.

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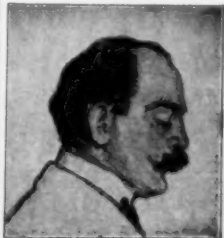


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## DRESDEN.

FRANKLINSTRASSE 20, Dresden, June 12, 1904.

"**N**ORMA," with Irene Abendroth in the title role and Von Schuch at the conductor's desk, went to prove how well old Italian music, like that of Bellini's, is performed at present at the Opera here. Abendroth, technically perfect, was equal to all requirements, and also Minnie Nast sang exquisitely. The public clearly appreciated the old fashioned music. What a wealth of melody and simplicity in it! The male singers were Von Bary and Jaeger.

Felix Draeseke's "Serenade," op. 49, had a hearing in the last folk concert of the Court Orchestra, of which there were given a series of three evenings. The composition is delightful, lucid, bright, full of moods and "Schwärmerei."

"Grossmütterchen erzählt" is the title of a new ballet, the music by Maréchal. It is a conventional work, devoid of individuality. The tasteful costumes, the good performance and the gorgeous stage mounting were the best of it. Leo Blech's splendid one act opera, "Das war ich," preceded the representation.

Herrmann Scholtz, the piano virtuoso, played at the fiftieth anniversary of the Tonkünstler Verein's jubilee concert, when he, in conjunction with Sherwood and Roth, interpreted Bach's triple concerto. The famous Verein was founded 1854 by a number of serious musicians, at the head of whom were Adolf Blassmann, Ruhlmann, Fürstmann and Hiebendahl. Great festivals occurred here in celebration of the occasion. Scholtz also assisted as the soloist in one of the Mozart concerts, and played at a private matinee in his own house. To meet Scholtz at his own fireside, in the circle of his family, he himself seated at the piano, is a special delight.

Among new foreign publications that have reached here is a four act opera by Edmond Milla, "Mugnette," the score of which impressed me as an eminently talented work. The music is refined, tender—lacking, it is true, in dramatic strength and stage effect—but replete with sentiment and lyrical moods. The German version of the book is done with consummate skill and sympathy, and reads like a poem. Albert Ahn, of Cologne, printed the libretto. L. Grus (Paris) "edited" the score.

At the Opera, Wagner's "Meistersinger" had its 150th presentation, under Von Schuch's direction, on June 4. Von Schuch led it for the 100th time. Burrian was taken ill after the second act, and Gudehus, who happened to be present in one of the stalls, saved the performance by going to the rescue. He sang magnificently, and was enthusiastically cheered.

Wedekind sang Violetta the other night. According to criticism it was "but an attempt, and an attempt does

not mean a performance." She lacks nearly all the qualifications necessary for the role.

Dr. Schilling has invented a new harp ("chromatic harp"), which was tried the other day at Roth's by a Leipzig Gewandhaus musician, Herr Snoer. The idea, the invention, per se, is good, the technical construction, as yet, too primitive; the sound harsh and thin, recalling at times Beckmesser's lute. There is a field for an American to carry out the idea to greater perfection.

Mrs. McGrew, the exquisite American opera singer, who for years studied with Natalie Haenisch, has signed a contract with the Opera management of Hanover. Only an hour afterward she was offered a brilliant position at Munich by Ernst von Possart. Mrs. McGrew, however, is bound now to Hanover, where she will join the personnel at once. Fräulein Haenisch may be justly proud of her.

At Mr. and Mrs. Richard Burmeister's last reception many New York people were present, among them Mr. and Mrs. Woodfin, who on this occasion witnessed the success of their daughter, a pupil of Mr. Burmeister. The young lady, accompanied on a second piano by her teacher, performed the Hummel concerto. Miss L. Rowan (New York) likewise played beautifully. The pleasant hours spent in the home of the sympathetic hostess and the host were highly enjoyed by their guests.

Wagner's "Ring" is running just now at the Opera and drawing enormous audiences.

A. INGMAN.

## Francis Stuart's Busy Summer.

**T**HIS is a busy summer for Francis Stuart. His clientèle reaches out into every walk of the musical world, and he remains here summers in order to teach those who are traveling and teaching in the winter. Henry W. Savage has placed with him three talented young women—Misses Willard, Flavin and Walsh—who are being trained for prima donna roles. Mr. Savage has done this for some years past, and the pupils trained by Mr. Stuart are among the most successful in the Savage companies. Others occupy prominent place here in leading choirs, and yet others are teachers of power in their respective fields in the South and West. Mr. Stuart has no fads in his teaching; he teaches the pure Italian method, as exemplified by Lamperti the elder. With his scientific knowledge of the voice he has an intuitive talent for getting the most out of every pupil, and this in the most enjoyable way imaginable. Personality counts for much in a teacher, and the amiability and charm of manner possessed by Francis Stuart has done much to popularize him.

## Mrs. George Maurer Dead.

**M**RS. MARGARET MAURER, widow of George Maurer, the cornet player and bandmaster, who lost his life on the General Slocum, died from shock and pneumonia at her home, 421 East Ninth street, Saturday of last week. Two young daughters of the Maurers, Tilly and Clara, also perished on the Slocum.

## HENRI MARTEAU.

**R.** E. JOHNSTON has secured Henri Marteau for a tour through the United States. The French violinist has signed a contract binding himself to give fifty concerts in this country under the management of Mr. Johnston. The tour will begin early in January, 1906.

Owing to engagements in Europe, which will keep Marteau busy until the latter part of December of next year, he cannot arrange to visit America before January, 1906. In the musical centres of Europe Marteau now is more popular than he ever was, and his services are in constant request. Recently he has played with extraordinary success in Germany, England and France, and the leading newspapers of those countries have teemed with his praises.

When Marteau first visited the United States he was a mere boy, and was exploited as a prodigy. When, a few years later, he made his second and third visits to this country, he had developed into a mature artist and asked no special consideration on account of youth, albeit he still was in his teens. Whenever he has played here his success has been sensational. And yet never was he put forward in a sensational way. He was ever willing to rest upon legitimate achievements and musicianly qualifications. Whenever someone challenged a comparison between the young Frenchman and some distinguished contemporary it was found that Marteau emerged triumphantly from the ordeal with his reputation enhanced. Marteau stands out as a distinct type of violinist, being a most brilliant and scholarly exponent of the French school, which was founded by Alard. His repertory, it is well known, is very large, holding every important work for the violin. He is continually introducing new compositions, and it is safe to anticipate that when he returns to the United States the year after next he will bring a batch of novelties. Again has Manager Johnston made a ten strike in engaging the richly gifted Marteau.

## Sheehan's Narrow Escape.

**J**OSEPH F. SHEEHAN, an opera singer, who was a leading man for Henry W. Savage last winter, had a narrow escape from drowning last Tuesday a week ago while bathing in Echo Bay, near New Rochelle. The singer had brought his wife and family with him and they sat on the bank to watch him swim. He had swam to the middle of the bay when he was taken with cramps and cried for help. Alexander Raymond, an amateur actor, of New Rochelle, and "Bill" Bayles, a life saver, heard the cry and went to his rescue in a boat. Sheehan was about exhausted when they reached him. He is a large man, and the life savers had difficulty in getting him in the boat without capsizing it. Mr. Sheehan was very weak, but was able to walk home.

## Frederick Field Bullard Dead.

**F**REDERICK FIELD BULLARD, composer of the "Stein Song" and other stirring male choruses, died Friday, June 24, at the City Hospital, in Boston, from pneumonia. Mr. Bullard was only forty and was regarded as a young man of varied talents. He was an accomplished organist and was skillful along entirely different lines. Mr. Bullard was a graduate of the Massachusetts Institute of Technology in Boston.

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## NATIONAL FEDERATION OF MUSICAL CLUBS.

**T**HE Cynthia (Ky.) Musical Club gave its annual invitation musicale at the home of Mrs. E. W. Bramble. About 100 invited guests were present.

The two grand pianos at the command of the hostess afforded great variety and interest to the program, which was a good index of the year's work.

Though not a large or wealthy club, it has been able, under the leadership of an untiring and musically wise president, to accomplish a great deal of valuable study.

The Morning Musicales, of Oneida, N. Y., is fortunate in having several organists among its members, and each year an organ recital is given, with the assistance of selected vocalists among the club membership.

The closing meeting was chosen this season as the occasion for the annual event, and each member was privileged to bring one invited guest. The first Presbyterian Church, with its fine organ, was placed at the service of the society. After an opening paper by Miss Loomis, organ numbers were given by Mrs. Geisenhoff, Miss Hatch, Miss Ratnour and Mrs. Ella Harter Snow (as guest). The vocal numbers were furnished by Mrs. Munz, Mrs. Reed, Mrs. A. C. Potter and Miss Ruby.

A most interesting number was the arrangement of the "Priests' March," from "Athalie" (Mendelssohn), for first violin, Miss Carter; second violin, Miss Harter; cello, Mrs. Coles, and organ, Miss Ratnour. On this occasion a very interesting report of the convention of the Eastern section, held at Philadelphia last month, was given by Mrs. Geisenhoff, the delegate from the Morning Musicales. Mrs. Geisenhoff was honored by having been asked to act as secretary of the convention.

The Tuesday Musical Club, of Denver, Col., has had a most successful year, and feels quite encouraged to continue its efforts musicward since the Denver public seems to appreciate its work. The club is a choral organization, and during the past season has given three evening and three afternoon concerts. Campanari was the artist at the first evening concert; Miss Glenn Priest, violinist, appeared with the club at the second concert, and at the third and last concert the great Schumann-Heink. The afternoon concerts have, as usual, been a résumé of the work done during the period, and given by the active members, with the exception of the last, when Mrs. Geneva Waters Baker assisted.

The club membership has increased, until the limit, which is 100, has been reached. On April 4 the club

engaged the famous pianist Harold Bauer, who gave a recital under the club's auspices.

The club chorus sang with the Symphony Orchestra at its last concert, thus closing the most successful year in the history of the club. The officers of this season are: President, Mrs. J. E. Kinney; vice president, Mrs. W. N. Blayney; musical director, Miss H. L. Sims; treasurer, Mrs. T. H. Cox; recording secretary, Mrs. F. E. Shepard; corresponding secretary, Mrs. Wm. J. Miller.

Miss Frances Andrews, secretary of the Friday Musical Club, of Boulder, Col., reports that the tenth season of the club has been very successful. The active membership numbers fifty, and there are 104 subscribers. The afternoon programs have been unusually interesting. One of these, the Strauss melodrama "Enoch Arden," afforded an agreeable innovation. The club has given three evening concerts and a charity concert, the latter a new feature of the work, was a program of sacred music, given in the Presbyterian Church one Sunday afternoon.

The first evening concert was a song recital by Mrs. Jessica de Wolf; the second a lecture recital, "Parsifal," by Mrs. Raymond Brown. The third was given by artists from the Tuesday Musical Club, of Denver, assisted by the chorus of the Boulder Club, under the direction of Miss McCracken, whose able leadership has resulted in a most satisfactory year for the Friday Musical Club.

The closing meeting of the season of the Ladies' Musical Club, of Bedford, Ohio, was held at the home of Miss Fannie Hathaway on Tuesday afternoon, June 14. A request program was given of numbers selected by the club members for the year's programs. The result shows the high standard of musical taste in the club. Among the composers represented were Handel, Verdi, Donizetti, Godard and Campanini.

The old saying, "A prophet is not without honor," is proved untrue in this locality, as the Bedford Musical Club devoted one entire program of this season to the vocal and piano compositions of James H. Rogers, of Cleveland.

One of the important events of the club's work this season was the giving of Cowen's cantata, "The Rose Maiden," under the direction of Prof. F. W. Jenkins, with Miss Margaret Black as accompanist. The chorus and soloist were from the Musical Club, and the entertainment, which was given at the Methodist Episcopal Church, constituted the last concert of the Epworth League lecture course. The officers of the club this season are: President, Mrs. A. J. Webb; vice president, Mrs. Hattie Taylor; secretary, Miss Anna Estelle Maxseiner, and treasurer, Mrs. W. B. Dawson.

## MILLS IN AUSTRALIA.

(SPECIAL CABLE DISPATCH.)

SYDNEY, Australia, June 23, 1904.

To The Musical Courier:

**W**ATKIN MILLS scored a brilliant success at the Town Hall last night; unbounded enthusiasm. The State Governor, Sir Harry Rawson, and other distinguished persons were present. K.

## DAVENPORT, IA.

DAVENPORT, Ia., June 20, 1904.

**M**ISS LOUISE ST. JOHN WESTERVELT took a prominent part in two of the recent musical events in this city. The first was the recital at Library Hall, where Miss Westervelt presented fourteen pupils in a song recital. She herself sang in Root's arrangement of Mendelssohn's "Spring Song" for a quartet of four female voices. The names of Miss Westervelt's pupils assisting in the recital are Miss Fannie Fleishman, Miss Ethel Baker, Mrs. B. D. Connelly, Miss Carrie Hoyt, Miss Ruth Easton, Miss Lillian Price, Master John Swiney, Miss Bessie Swiney, Mrs. Swiney, Miss Ella Louise Morrison, Mrs. Henry Matthey, Miss Hallie McCrory and Miss Janet Chambers. Miss Gertrude Branigan was at the piano. The program was made up principally of modern songs by the best composers, many of them being universal favorites. Some excellent voices were heard, and Miss Westervelt was congratulated by many on her method and success.

The other entertainment directed by Miss Westervelt was the concert at Unity Hall, at which the chorus numbered sixty voices. The soloists of the evening were Miss Kathe Hüttig, pianist, and Miss Florence Chamberlain, violinist. Incidental vocal solos were sung by Miss O'Connor. Mrs. Ludo Bruning Starbuck was the piano accompanist for the evening.

## At the Virgil Piano School.

**T**HE children's musicale given at the Virgil Piano School, on Saturday afternoon, June 18, proved to be a very pleasant affair. Only the younger pupils participated. A number of them did very expert work, considering their tender years. C. Virgil Gordon conducted the recital and made some remarks about the pupils and the method. Miss Parker, Miss Spickerman and Miss Ward all furnished players from their classes and all deserve credit for the proficiency of their pupils. The following is a list of the pupils who played: Gladys Wager, Norman Lemcke, Emily Jesty, Horace Dow, Dorothy Dow, Ernestine Melber, Raymond Volck, Gladys Southwick, Lawrence Hershfield, Elizabeth McInerney.

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## MILWAUKEE.

MILWAUKEE, Wis., June 23, 1904.

**A** RECITAL given by Miss Josephine Holstein, pianist, and Miss Lois Estelle Seeborg, soprano, May 27, at Mozart Hall, was among the most interesting and enjoyable of the season. Miss Holstein's playing of the Brahms F minor sonata, op. 5, was, as this noble composition demands, beautiful throughout. In it Brahms seems to have combined within himself Bach and Beethoven both, at the same time, however, remaining Brahms still. The Chopin barcarolle, op. 60, was also splendidly played. Miss Seeborg's numbers were all well sung and enthusiastically received. Her voice is a high, clear soprano, under excellent control.

Two individual recitals, by Miss Janet Newton and Miss Alice Stone, pupils of Julius Klausner, were given at his studio on the evenings of May 28 and June 4. The numbers of Miss Newton's program, including among others the Bach overture in D major, transcribed by Saint-Saëns; the Beethoven, op. 31, No. 3; two Schubert numbers and four Chopin etudes, with the ballade, op. 23, were all well adapted to give play to that clearness, purity and nicety of execution in which Miss Newton especially excels. Miss Stone's program included three Brahms numbers, the Tchaikowsky original theme and variations, No. 6, op. 19; the Beethoven "Appassionata," seven Chopin numbers and the Liszt "Fourteenth" rhapsody.

Pupils of the Kramer School of Music gave a recital at Mozart Hall June 2.

The Aschenbroedel Club has decided to give a series of three symphony concerts next year, under the leadership of Herman Zeitz.

The Bach Symphony Orchestra won praise and gratitude from all sides for the excellence of the music furnished for the great occasions during the fifteenth anniversary jubilee of the University of Wisconsin, held in Madison June 5 to 9. The Gala Symphony concert, given on the afternoon of the 7th, was attended by an enthusiastic audience of some 3,000 or more, and but for the all too heavy five Wagner numbers that closed the program was an unqualified success.

Guy Bevier Williams has lately been elected head of the music department of Carrol College, Waukesha, a position

of some importance now, considering the great impetus given the college by recent large bequests and by new forces at its head. Miss Mary Lyman Young will be instructor in voice in the same school.

The Lyric Glee Club gave an important concert at the Pabst Theatre June 10 for the benefit of the Milwaukee Public School Art League, closing an unusually busy and successful year. The club was very gratefully assisted by Mrs. Louis Auer, soprano, and the Milwaukee String Quartet, composed of Ralph Rowland, first violin; Hugo Bach, second violin; Otto Hundhammer, viola, and George Ransom, cello.

A special recital was given by pupils of Miss Jennie Owen, of the United Conservatories, at the recital hall of the Wisconsin Conservatory June 13. Alexander MacFadyen accompanist, assisted by William Middleschulte, organist, of Chicago and of the staff of the conservatory. Mr. Middleschulte shows a mastery of his instrument that is commanding both in technique and in interpretation, and that must give him rank some day among the world's great organists. He plays in St. Louis on Wisconsin Day at the Fair.

The opera "Golden Cross," Ignatz Bruell composer, was given three successful performances at the Pabst Theatre June 17 and 18, reflecting great credit, especially from a musical standpoint, on all partaking. It was a United Conservatories' production, with three different charities the beneficiaries. Guy Bevier Williams was musical director, George Herbert dramatic, both acquitting themselves most creditably of their task. The singing of the chorus was especially good and quite the feature of the production. In the cast of the principals the part of Gontran de l'Ancre was taken by Harry Meurer, Colo by Arthur Port, Christina by Evelyn Thelen, Teresa by Vera L. Latham, and Bombardon by W. Burt Simpson.

The commencement exercises of the United Wisconsin Conservatories of Music were held Monday evening, June 20, at Plymouth Church. The program was as follows:

Dr. L. F. Frank.	
Etude, C sharp minor.....	Chopin
Paul Zuttermeister.	
Prelude, D flat major.....	Chopin
Tarantelle.....	Rubinstein
Miss May Koenen.	
Rhapsodie XII.....	Liszt
Miss Elsa S. Roehr.	
Impromptu, op. 36, F sharp major.....	Chopin
Loyal Aldrich.	

Polonaise, C sharp minor.....Chopin  
Du bist die Ruh.....Schubert Liszt  
Witches' Dance.....MacDowell  
Miss Addie Olsen.

Those receiving diplomas and certificates were Loyal Aldrich, Miss Jennie Garvin, Horicon; Miss Mariette Knight, Racine; Miss Helen Knuth, Miss May Koenen, Miss Addie Olsen, New Ulm, Minn.; Miss Elsa S. Roehr, August Ross, Miss Hettie Rosenkranz, Oshkosh; Paul Zuttermeister, Chicago. Public School Music—Miss Eva Harrison, Whitewater. Teacher's Certificate—Mrs. Lavinia Harper (piano). Certificates—Miss Maude Wilkins, Clinton; Miss Emma Grunkau.

J. Erick Schmaal will spend the summer in Norway and at Bayreuth.

Mrs. Elizabeth Taylor will be at her home in New Bedford, Mass., during the summer.

Hans Bruening remains here in Milwaukee through the summer.

Miss Catherine Clarke has been in New York during June studying repertory. E. A. S.

## Mrs. Eva Tenney.

**T**HE new soprano of the Presbyterian Church, Englewood, N. J., is a recent arrival from California. For several years previous to leaving San Francisco she was soloist at Trinity Church, concurrently holding the leading synagogue position, beside being in great demand for concert work.

Mrs. Tenney possesses a natural soprano voice of exquisite quality and unusual evenness. She is a musician, and her work is marked by authority and refinement.

Having sung in some of the best choirs in New York and its vicinity, she has attracted the attention of many experienced organists, who predict a brilliant future for her.

Much of Mrs. Tenney's success must be credited to Francis Stuart, her former teacher, whose work is so favorably known. Besides having the quality of voice necessary for church music, pure and simple, her interpretation of the difficult arias in oratorio leaves nothing to be desired, as instanced by her assumption of soprano soli in "The Creation" on several occasions. She will unquestionably take high rank among the best singers of the metropolis.

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JUNE 12, 1904.

**T**HE Peter Cornelius Festival took place at Weimar June 9 and 10. It was more than forty-five years ago that Cornelius' first and greatest opera, "The Barber of Bagdad," saw the footlights in Weimar, under the direction of Franz Liszt. This fatal performance came near being the grave of poor Cornelius' ambition as an opera composer, and it was the direct cause of Liszt's resignation from his position as conductor of the Weimar Opera. It was one of the worst scandals in operatic annals. Intrigues and jealousies had been brewing in Weimar for some time, and the opposition was directed more against Liszt than Cornelius.

On the night of the performance a well organized band was present for the express purpose of spoiling the production. It was December 15, 1858. At the very start the peace disturbers began to hiss and make a row, which increased as the evening wore on. They did not succeed in breaking up the performance altogether, as they had expected to do, thanks to Liszt and the singers. At the close, however, a terrific din arose, and was kept up for fully ten minutes, notwithstanding the fact that the Grand Duke Carl Alexander stood in his box applauding. Liszt and the entire orchestra also applauded, and Frau von Milde, who sang the role of Morgiana, dragged Cornelius onto the stage. In spite of all these efforts of the composer's friends, however, the opera was, to all appearances, a fiasco with the public.

Cornelius at once withdrew it from the stage and Liszt was so enraged over the affair that he handed in his resignation. The opera was not given again until twenty-three years later. Then a new score was published by C. F.

Kahnt, of Leipzig, with many changes and additions (especially in the instrumentation) made by Felix Mottl, who thought he could resuscitate the half forgotten work and save it from oblivion by putting in a few Wagnerian touches. In this form the opera has been given on the German stage during the last twenty-three years.

The purpose of the Weimar Cornelius celebration was twofold. First, to honor the composer's memory on the same stage where he had been so bitterly disappointed forty-five years before; second, to return to the original score used by Liszt at that memorable first performance.

Max Hasse, the eminent critic and littérateur, of Magdeburg, wrote an article on this subject not long since that

With Cornelius' second opera, "Cid," it is the same. Hermann Levi's elaboration was discarded at the festival for the original score used at the first performance at Weimar in 1865.

The celebration was begun last Thursday with an excellent production of "Cid," preceded by a prologue by Paul Heyse. Many distinguished guests were present, including the children and the nephew of the composer, with their families.

On Friday evening the "Barber of Bagdad" was given. Both operas were received with demonstrative applause. Frau von Milde, who created the role of Morgiana in the "Barber" in 1858, sat in Director von Vignow's box. Frau von Milde was also the first Elsa at the première of "Lohengrin" at Weimar, under Liszt, in 1851.

It is a curious fact that both of Cornelius' operas were produced at Weimar, each with but one performance, and that they have not since been given as originally written.

Peter Cornelius was a man who lived wholly in the ideal, a genuine artistic nature. Modest, unassuming, lovable, true, averse to the ways of the world, he must have been terribly hurt by the failure of his works. Born at Mayence December 24, 1824, he at first intended to follow in his father's footsteps and become an actor. His love for music gained the upper hand, however, and after his father's death he determined to become a composer. He studied with Dehn in Berlin, and profited much from his association with Liszt in Weimar. He was a poet as well as musician, and wrote the texts to his operas.

Aside from the two operas, "Cid" and "Barber of Bagdad," Cornelius wrote a third called "Gunlöd," a beautiful, romantic work, which he did not quite finish. The late conductor of the Weimar opera, Eduard Lassen, produced it in Weimar in the early 90's, with some changes and additions of his own. I was present at the première. Cornelius had also matured plans for still other operas when death put a stop to his work. He is best known by his songs. He died in 1874 and lies buried in his native town.



PETER CORNELIUS.

aroused great interest. He showed that the Mottl elaboration was of an inferior kind; that his modern, often heavy touches, were ill in keeping with the naive simplicity of Cornelius' music—in fact, he maintained that Mottl's changes were little less than sacrilege, giving numerous illustrations from the scores showing the superiority of the original.

Lovers of that noble instrument, the violoncello, will be glad to learn that Anton Hekking is to make a tour of the United States and Canada next season under the management of Henry Wolfsohn. During my ten years' residence in Berlin I have repeatedly heard the world's great-

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versary as a member of the Munich Theatre. It was on June 8, 1864, that Possart made his debut in Munich as Franz Moor in Schiller's "Räuber," which led to his permanent engagement.

Alfred Reisenauer is stopping in Berlin for a few days. Like Strauss and so many others who have made successful tours in America, he, too, is delighted with our country and his reception there. He expects to return two years hence for another tour, he tells me.

Max Reiniger, of Bucharest, Roumania, is spending a fortnight here as the guest of Leopold Godowsky. Mr. Reiniger is an important man in the artistic world for the Balkan States, and in fact for all Southern Europe. Aside from being editor of the Bucharest Tageblatt and correspondent for several important foreign journals, he is an experienced and successful musical manager. He has arranged a tour of all the principal cities of the Balkan States for Godowsky for next season. He recently managed a very successful tour of eighteen cities in the Orient with the American boy violinist, Florizel.

Eugen d'Albert is now definitely engaged for an American tour, beginning in January. He will play the Knabe piano. William Knabe has been in town for a few days.

ARTHUR M. ABELL.

#### Mrs. Virgil at the S. M. T. A.

MRS. A. M. VIRGIL, who is one of the busiest women in this metropolis, threw aside her usual cares and responsibilities, and taking with her one of C. Virgil Gordon's little pupils, made a trip to Gainesville, Ga. Here is located Brenau College, which is celebrated as being one of the largest and most influential colleges in the South. The spacious grounds, large halls and splendid auditorium furnished a capital place for the convention. Some seventy-five or one hundred teachers were in attendance, besides many visitors.

Jennie Quinn, Mr. Gordon's pupil, played a highly interesting recital on Tuesday afternoon, June 14. Her numbers were greatly enjoyed and evidently greatly appreciated, as was shown by the hearty applause given by the audience. Mrs. Virgil's remarks were also heartily welcomed; many of the ideas she advanced were new, especially about the Tekniklavier, but her convincing manner and Jennie Quinn's illustrations on the Tekniklavier converted many at once to the new ideas. At the request of many Mrs. Virgil prolonged her stay to a week. President Van Hoose, of Brenau College, deserves a great deal of credit for entertaining the guests so magnificently. Through his enterprise and liberality the association will meet again next summer at Brenau College. It is anticipated that some 300 teachers will then be in attendance. The South is wide awake in musical matters.

Little Miss Quinn's program at the recital follows: Prelude and fugue, Bach (on Tekniklavier and piano); "Vecchio Minuet," Sgambati; "Impromptu," Rheinhold; "Scotch Poem," MacDowell; "Rustle of Spring," Sinding; "Soirée de Vienne," Liszt; "Poupée Valsante," Poldini; "Rondo Capriccioso," Mendelssohn.

#### Clifford Wiley in Kentucky.

CLIFFORD WILEY, the baritone, left Monday of this week for Lexington, Ky., where he is to give a series of five concerts under the management of Dr. Wilbur L. Davidson. During the past season this popular singer filled many engagements East, West and South. His next Southern recital tour is to begin in November.

## WASHINGTON.

WASHINGTON, D. C., June 25, 1904.

THE officers of the Washington Symphony Society for the coming season will be Thomas F. Walsh, first vice president; G. Seckendorf, second vice president; B. H. Warner, third vice president; Eugene E. Stevens, treasurer; Hermann Rake-man, secretary; W. Bruce King, counsel; Sydney Lloyd Wrightson and Miss Katie V. Wilson, managers. The board of directors will consist of Reginald de Koven, E. H. Droop, E. E. Stevens, Herbert Wadsworth and S. L. Wrightson.

Reginald de Koven sailed for Europe today. He will spend a large part of the summer in Paris in the study of orchestral matters, scores, new music and educational matters to put in use in connection with the Washington College of Music, of which he is to be dean and composition professor. A thoroughbred American, having college degrees from Yale, America, and Oxford, England; a composer of renown, and director who has proved in actual life his devotion and ability, the coming of Mr. De Koven into the educational field in America is to be hailed with pleasure and gratitude by all.

J. W. Jeudwine, president of the Southern Music Teachers' Association, declares himself greatly encouraged and gratified by the unqualified success of the music movement in the South this month. The society now numbers 1,700, of which several hundred were in attendance. Much ardor and enthusiasm prevailed, especially among the women present, and many novel features were entered into looking to the advancement of music in the South. Music libraries to meet the impoverished condition of musical literature of the better class; the union of musical clubs with the association; the advancement of the musical features of ordinary clubs; and normal training, examination and certificates for music teachers, especially public school music teachers, are some of the measures in motion. The formation of committees of energetic women to act in various directions, reporting to the head centre, is another idea that has been actually formulated. Mr. Jeudwine is a judicious apostle of music, a veritable Horace Mann in his views. Gainesville, Ga., has guaranteed \$1,000 to secure again next year the meeting of the association.

Maria von Unschuld, president of the Washington University of Music, had a tremendous ovation at the Georgia Association, at which she was guest. Her piano recital was encored in the entire for the following evening. Invitations to play in various Southern cities poured in upon the artist, and as a consequence a flattering booking list was then and there opened for the coming winter. Applications for tuition in the university followed, and an extensive acquaintance was made with the Southern country, from which a large clientele will no doubt be drawn for the Washington University.

A valuable violin master in Washington is Joseph Finckel. This artist is a pupil, and a favored one, of Ysaye. He studied a long time under the great Belgian, in Brussels, and later played under his direction and that of Colonne, Weingartner, Mottl and others of that class. Pugno, Géard, Rémy and DeGraeff are among his musical associates. Mr. Finckel was given the most flattering invitations to remain in music work in Europe, but in love with a sweet American girl what could the man do

but refuse all temptation and return home? Mrs. Finckel being a skilled pianist the young couple established at once here a school of instrumental music and are now buying their lovely home.

The Fletcher music method for little children has an able representative here in the person of Miss Louise Colborne, who is attracting much attention by her intelligent application of that device for commencing music in the right way. Miss Colborne, who is associated with a school of music in the city, has closed her season's work and gone to Canada for a vacation. She reopens work here on September 20.

Mme. A. Postell Everest, a representative here of the Organi vocal method (Vienna), has been approached by various schools as to connection with their departments for next season. Mme. Everest is a valuable acquisition to the vocal field of instruction, where she insists in beginning at the foundation instead of proceeding to waste time and money for the pupil by going on without it. Deep breathing, enunciation and pronunciation and memory training are among these fundamentals. Also sight reading and cultivation of imagination. She has likewise a beautiful voice and a capacity for vocal production.

An innovation growing out of the establishment of the Wrightson College of Music in Washington, and instituted by that incomparable man of anticipation, is the establishment of a Washington College Inn, which shall be in all respects a complete residence for students coming into the city to attend the college. A lady of most charming personality, sound and high minded American ideals, practical experience in home making, highly informed, sympathetic, in every way the one for the place, has been already engaged for this important mission. The house has been leased and is undergoing the necessary fitting up. As no one place could possibly accommodate all, this lady will also be charged with the finding of other suitable places and directing the young musicians thereto. Mme. Silverthorne is the lady referred to. A host of admiring friends will ratify Mr. Wrightson's choice.

Miss Eva Slocum, an accomplished Minnesota girl, now of Washington, hopes to enter upon serious music study in the fall.

Changes of address, correspondence, aid of all kinds in musical directions, messages, or music, will be cheerfully attended to for all musicians going out of town for the summer. News of all music thought or movement is solicited in summer as in winter. The paper is to be found in sixty-one different headquarters in Washington. It tells of people, events, schools, choirs, studies in music, and will give advice or answer questions, and will be all ready for the da capo of early and hustling autumn. Headquarters, Droop's Music House, 925 Pennsylvania avenue, Washington, D. C.

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## SAN FRANCISCO.

SHERMAN, CLAY & Co.'s,  
SAN FRANCISCO, June 20, 1904.



MUSICAL happenings during the week seem to be at a discount. Next month, already close upon us, will see the beginning of the year's exodus to seaside and mountains. Still a few pleasant affairs have been given in town and about the bay. A successful recital was given by Sam Bollinger and pupils, assisted by Charles Schmitt, violinist. Though Mr. Bollinger is a San Francisco musician, the affair was given at Sansalito under the auspices of the Las Amigas Club of that place, the program being under the direction of Mr. Bollinger. Press notices from Sansalito give especial praise to the execution and expression of all the young lady students who took part in the program. Miss Campbell for intelligent reading of her musical text, as well as clean technique; Miss Capp for brilliant execution and musicianly interpretation, and Miss Dixon for fine execution. Mr. Schmitt's violin work is spoken of in highest terms of praise, as are also the original compositions of Mr. Bollinger.

L. A. Larsen, bass soloist of the famous Knickerbocker Quartet, of San Francisco, as well as of the First Congregational Church of this city, exchanged choirs for Sunday evening, June 12, with Henry L. Perry, of the First Congregational Church of Oakland, the occasion being the presentation of selections from Mendelssohn's "Elijah." Mr. Perry is the bass in the Oakland church, and was incapacitated for the heavy work in the oratorio by a recent severe illness, from which he is scarcely convalescent, hence the exchange.

The work was sung under the direction of Alexander Stewart, with a chorus choir of sixty voices and the following soloists in addition to Mr. Larsen: Mrs. Grace Davis Northrup, soprano; Miss Edith Hibberd, soprano; Mrs. Carroll Nicholson, contralto; Arthur A. Macurda, tenor; Easton Kent, soprano; with William B. King, organist.

In addition to the oratorio Mr. King played three Mendelssohn organ numbers: The overture to "Elijah"; nocturne from "The Midsummer Night's Dream," and the "Priests' March" from "Athalie."

A misprint in last week's letter makes the name of Miss Isabel Seal to read "Miss Isabel Leal." The young lady is a promising violin pupil of Alexander Stewart, of Oakland.

A more detailed account has been received of the late rendition at Los Angeles of Bruch's famous war oratorio "Arminius," with Watkin Mills, the famous English basso, in the title role, and our own Mrs. J. E. Birmingham in the part of the Priestess. The oratorio was given under the efficient direction of Julius Albert Jahn, and by the Los Angeles Oratorio Society, the first and only organization of its kind in that city, and which owes its birth and success to Mr. Jahn. At its first concert Massenet's "Eve" and Gade's "Spring's Message" were successfully given, and the big oratorio "Arminius," by Max Bruch, in the second. The success of the latter was so pronounced that a second rendering was unanimously requested by Los Angeles music lovers, with the above

result, the other voices being J. Haas Zinck, tenor, as Siegmund, and the choral society of 150 voices in support, Mr. Jahn directing, and the Los Angeles Symphony Orchestra, also a permanent organization, assisting. The Los Angeles press was enthusiastic in its comments on the rendition of this big work, Watkin Mills' beautifully trained voice and resonant, well controlled intonation giving especial delight, Mr. Zinck in the part of Siegfried and in duet with Mr. Mills, "We Freeborn Sons of Wotan," sustaining his part well. Mrs. Birmingham's big, vibrant contralto was eminently fitted for the part of the Priestess, her soft passages being beautifully rendered. Following is a list of the society's membership:

Edward Eckl, librarian; Miss Jeannette Ballard, Miss Thekla T. Mohr, Miss Edna Moore, Miss Rice, Miss L. M. Raifuse, Mrs. J. M. Bull, Mrs. Addie Lauder, Miss Jennie A. Petit, Dr. G. F. Weaverling, Mrs. M. E. Trickle, Miss Florence E. Dennis, Miss Florence Adams, Miss Mattie O. Myers, Mrs. Chas. Smead, Mrs. Jos. Merritt, Miss Bertha P. Masters, Mrs. Selma Grass, Mrs. Luella Buckingham, Miss Lue Cole, Miss Edith Foss, R. H. Norton, W. G. Percival, Mrs. E. Gesler, Mrs. H. A. Landwehr, Mrs. Dora V. Fink, Miss Helen Cady, Mrs. W. C. H. Noble, Miss Adelaide E. Moore, Miss Honor B. Davis, Miss Corinne E. Ruttinger, Miss J. G. V. Goorberg, Miss Sadie Lowry, Mrs. C. G. Roduner, Miss Anna B. Bazata, Miss Mabel Dolsen, Miss A. R. Noble, Mrs. A. W. Gilder, Mrs. Edwin M. Witt, Mrs. C. E. Longfellow, Lillian Kroff, Miss H. Agnes Bruner, Miss Alice Rubsch, Miss Marie Mueller, Miss Josephine Nelson, Miss Edna Mae Hall, Mrs. A. Noel, Mrs. A. G. Mueller, Miss A. L. Ambrose, Mrs. J. S. Aurand, Dr. Kate D. Buck, Mrs. A. Reese, Miss Lillian Lowell, Miss Daisy I. Ehret, Mrs. Katharine Martin, Mrs. M. E. Turner, Miss Luella Davis, Miss Winifred Bathy, Miss Grace Marvin, Mrs. J. E. Sientorff, Miss Kate S. Batty, Miss Lottie Dolsen, Miss Jeannette Ballard, Miss Audra Hartley, Mrs. A. B. Spencer, Miss Mabel Moore, Miss Gertude Batty, Miss Lillie E. Briggs, Miss Rena R. Hathorn, Miss Daisy Moore, Mrs. Mae E. Hittle, Miss Evalyn Hansen, Miss Garnett Davis, Miss Florence Knepper, Miss Grace E. Purnal, Miss Ada Holmes, Miss Elizabeth M. Ross, Miss Alberta Merritt, Miss Madeline Gutlin, Miss Helen Schwalbe, Miss Adeline Stephens, Mrs. S. T. Exley, Miss Isabelle Travis, Mrs. L. E. Smith, Miss Mabel Rash, Mrs. R. F. Rollins, Mrs. B. M. Follows, Mrs. W. J. Cooper, Miss Laura Barker, Miss Addie R. Masters, Miss A. Follows, Miss Bertha Buckingham, Julia Cramer, Miss Bessie Devitt, M. D. Bayless, R. T. Cooper, Everett Shephardson, R. H. Norton, H. Wibbles, James R. Townsend, Charles H. Hall, R. S. Ehret, J. F. Bridges, M. S. Kuchny, Charles Palmer, Nathan Minken, L. B. Milliken, William Laberge, E. G. Schoning, H. A. Landwehr, G. H. Moore, Alexander Hannum, J. Blust, H. S. Johnson, F. E. Nay, J. P. Gonner, Dr. A. M. Hewitt, John L. Whitaker, E. R. Morgan, B. M. Follows, G. S. Hough, Edward Eckl, Dr. W. G. Percival, F. A. Buck, R. W. Phillips, F. A. Werth, H. D. Audran, Charles F. Pierce, John R. Lowe, Frederick Stamwood, C. P. Longwell, Carl Falkenstein, J. M. McPherson, Lewis R. Marsh, W. E. Carter, Charles W. Salter, Fred W. Shoemaker, E. H. Richter, Edgar A. Norton, Alfred S. Anderson, W. L. Erb, H. H. Smith, F. M. Hotchkiss, W. D. Krug, W. B. Fleming, Ewald Werner, C. O. Mark, Hugo Adam, E. H. Wallace, Alex. Styger, H. Brinstinghaus, George H. Marcher and Gilbert H. Beesmyer.

Mr. John, the society's director, is eminently fitted to direct and bring to a successful issue any musical undertaking of this sort, having been educated in the Royal High Schools of Munich, Berlin and Vienna, mainly under such well known masters as Joseph Rheinberger, Robert Radecke, Oskar Raif, Prof. Julius Epstein and others of like calibre.

The two most essential musical institutions in Los Angeles are the Los Angeles Symphony Orchestra and the Los Angeles Choral Society. Both work partly together and are under the management of Len. Behymer. The Symphony Orchestra, directed, and seven years ago organized, by Harley Hamilton, consists of forty-five able musicians, with Arnold Krause, a brilliant soloist, as concertmaster. They all render their services for this opportunity more in the spirit of artistic satisfaction than from a commercial point of view. The orchestra gives eight afternoon concerts annually, and has been especially successful this season artistically, when, among other outside artists, Concertmaster Kramer, from the Thomas Orchestra, appeared in one of the concerts, and Henry Schoenfeld, from Chicago, who directed some of his own compositions.

It should be mentioned that both the Symphony Orchestra and the Choral Society of Los Angeles owe much of their success to the generous support and co-operation of Mrs. I. B. Newton, who is president of the Symphony Society and vice president of the Choral Society.

MRS. A. WEDMORE JONES.

On June 12 the Royal Music School of Wurzburg celebrated the 100th anniversary of its existence.

Munich—June 15, "Lobetanz"; June 16, "Polish Jew"; June 17, "Flying Dutchman."

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November 28—Troy.  
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December 3—Boston.  
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December 6—Baltimore.  
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For particulars apply to SATURDAY EXTRA DEPARTMENT.

MARC A. BLUMENBERG, editor-in-chief of THE MUSICAL COURIER, and Mrs. Blumenberg sailed for Europe last Thursday aboard the French liner Savoie.

THE next competition for the Rubinstein prize for composers and pianists (5,000 francs) will be held in Paris in 1905. This is the prize which Busoni won in 1900 with the playing of his own "Concertstueck."

PRELIMINARY press agent bulletins announce the engagement for next season at the Metropolitan Opera House of Regina Pinkeert, "an Italian dramatic soprano par excellence," and Eugenio Giraldoni, "an Italian baritone of standing." Never heard of them.

ON his forthcoming American tour Fritz Kreisler will present to our public two new violin concertos of unusual importance. They are by Elgar and Villiers Stanford. Particularly the Elgar work should arouse exceptional interest here, where he has hosts of admirers.

ON his birthday King Edward usually makes lavish use of his royal prerogative to knight persons for distinguished services in art, commerce and science. Edward Elgar is the latest recipient of the high honor, and it is an honor well deserved. Elgar has done wonders for the prestige of English music, which has risen considerably since the production of "Gerontius," "Cockaigne" and the "Enigma" variations. So after this it will be Sir Edward Elgar, if you please.

DANIEL FROHMAN'S contract with Franz von Vecsey, the violin prodigy, calls for thirty concerts in this country during January, February and March, 1905. THE MUSICAL COURIER is in a position to deny officially the report cabled to some daily newspapers last week that Vecsey had undergone an operation for appendicitis. "The only operation I know about," said little Vecsey, who is abnormally bright, "was that directed against me by Mr. Frohman. And it was successful, too, as he captured me for an American tour when my parents were not at all anxious to let me go."

ON another page THE MUSICAL COURIER publishes a complete record of all the Bayreuth casts this summer, and a comprehensive roster of the singers and other musicians engaged. A complete Bayreuth report of this kind never has been printed before in America. The magnitude of the Bayreuth enterprise can in no better way be brought home to the American people, who have been led to believe that in New York we are given the best Wagner productions in the world. A glance over the Bayreuth plan will show at once how utterly empty are all such protestations. The Operas of all Europe have been levied upon for their very best material—singers and players, chorus and dancers—in order to keep up the extraordinarily high Bayreuth standard. Comparisons are odious sometimes, but in musical matters they have occasionally been known to do a world of good. The "Parsifal" cast of Bayreuth is worthy of separate study. Many musical New Yorkers will be there this summer and when they get back to the metropolis they will have tales to tell.

RICHARD STRAUSS celebrated his fortieth birthday very recently, and in commemoration of the event he was elected an honorary member of the Stockholm Academy of Music, of the Heidelberg Academic Gesang Verein, and of the Vienna Vereinigung Schaffender Tonkünstler. During his recent stay in Frankfurt (for the festival) Strauss was interviewed by THE MUSICAL COURIER representative and said many complimentary things about America. He talked with enthusiasm of his projected return here—in two years—and emphasized his good opinion of the permanent orchestras in Chicago, Boston, Philadelphia and Cincinnati. He said also that he thought it a disgrace for New York to be without a permanent orchestra. And Strauss concluded the interview with these words: "I visited the New York offices of THE MUSICAL COURIER and was astonished at the magnificent equipment of your paper, at its circulation, and at the grand scale on which it is carried on. Our European music papers and artists have no conception of such prosperity."





# The Bayreuth Festival of 1904.

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## Two Cycles of the "Ring."

### FIRST CYCLE.

Monday, July 25....."Rheingold"  
Tuesday, July 26....."Walküre"  
Wednesday, July 27....."Siegfried"  
Thursday, July 28....."Götterdämmerung"

### SECOND CYCLE.

Sunday, August 14....."Rheingold"  
Monday, August 15....."Walküre"  
Tuesday, August 16....."Siegfried"  
Wednesday, August 17....."Götterdämmerung"

## "Parsifal."

July 23 and 31; August 5, 7, 8, 11 and 20.

## "Tannhäuser."

July 22, and August 1, 4, 12 and 19.

[Tickets, at 20 marks each, are available only for the "Parsifal" performances of July 31 and August 5, and for the "Tannhäuser" performances of August 1 and 4. The rest of the season is sold out. The "Rheingold" performances will begin at 5 o'clock in the afternoon, and all other operas at 4 o'clock.]

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Franz Beidler.....Moscow Opera  
Carl Kittel.....Hamburg Opera  
Carl Müller.....Berlin  
Friedrich Munter.....Munich  
Julius Prüwer.....Breslau Opera  
Leopold Reichwein.....Breslau  
Eduard Reuss.....Dresden  
Hugo Rüdel.....Berlin

### ASSISTANT STAGE DIRECTORS.

Ernst Braunschweig.....Berlin  
Georg Toller.....Rostock  
Friedrich Kranich.....Darmstadt

The "Parsifal" decorations are made after sketches by Paul von Joukowsky and Professor Brückner, and were executed by the latter. The "Ring" and "Tannhäuser" settings were designed and carried out by Professor Brückner, of the Coburg Opera. The "Parsifal" costumes are by Paul von Joukowsky; those for "Tannhäuser" by Prof. Josef Flüggen, of Munich, and those for the "Ring" by Hans Thoma, of Karlsruhe, and Arpad Schmidhammer, of Munich. The "Ring" costumes were made under the personal supervision of J. Scholz, of the Leipzig Opera.

### "RHEINGOLD."

Wotan.....Theodor Bertram (Berlin)  
Donner.....Clarence Whitehill (Cologne)  
Froh.....Alois Hodwiger (Graz)  
Loge.....Fritz Rémond (Karlsruhe)  
Alberich.....Dr. Otto Briesemeister (Prague)  
Mime.....Eduard Nawiasky (Prague)  
Fasolt.....Hans Breuer (Vienna)  
Fafner.....Richard Mayr (Vienna)  
Fricka.....Johannes Elmlad (Stockholm)  
Freia.....Luise Reuss-Belce (Dresden)  
Erda.....Olga Klupp (Karlsruhe)  
Woglinde.....Otilie Metzger-Froitzheim (Hamburg)  
Wellgunde.....Josefine von Artner (Hamburg)  
Flosshilde.....Maria Knüpfer (Berlin)  
.....Adrienne von Kraus (Leipzig)

### "WALKÜRE."

Siegmond.....Dr. Alfred von Bary (Dresden)  
Hunding.....Paul Knüpfer (Berlin)  
Wotan.....Theodor Bertram, (Berlin)  
Sieglinde.....Marie Wittich (Dresden)

Brunnhilde.....Ellen Gulbranson (Christiania)  
Fricka.....Luise Reuss-Belce (Dresden)  
Helmwige.....Josefine von Artner (Hamburg)  
Gerhilde.....Marie Knüpfer (Berlin)  
Ortlinde.....Olga Klupp (Karlsruhe)  
Waltraute.....Luise Geller-Wolter (Berlin)  
Siegfrune.....Hermine Kittel (Vienna)  
Rossweise.....Emmy Zimmermann (Hamburg)  
Grimgerde.....Adrienne von Kraus (Leipzig)  
Schwertleite.....Johanna Neumayer (Hamburg)

### "SIEGFRIED."

Siegfried.....Ernst Kraus (Berlin)  
Mime.....Hans Breuer (Vienna)  
Der Wanderer.....Theodor Bertram (Berlin)  
Alberich.....Eduard Nawiasky (Braunschweig)  
Fafner.....Johannes Elmlad (Stockholm)  
Erda.....Otilie Metzger-Froitzheim (Hamburg)  
Brunnhilde.....Ellen Gulbranson (Christiania)  
Waldvogel.....Emilie Feuge-Gleiss (Dessau)

### "GÖTTERDÄMMERUNG."

Siegfried.....Ernst Kraus (Berlin)  
Gunter.....Clarence Whitehill (Cologne)  
Hagen.....Richard Mayr (Vienna)  
Alberich.....Eduard Nawiasky (Braunschweig)  
Brunnhilde.....Ellen Gulbranson (Christiania)  
Gutrune.....Katherina Fleischer-Edel (Hamburg)  
Waltraute.....Luise Geller-Wolter (Berlin)  
Erste Norn.....Josefine von Artner (Hamburg)  
Zweite Norn.....Hermine Kittel (Vienna)  
Dritte Norn.....Adrienne von Kraus (Leipzig)

Rheintochter.....  
.....Josefine von Artner  
.....Maria Knüpfer  
.....Adrienne von Kraus

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Kundry.....Fritz Rémond  
.....Ellen Gulbranson  
.....Marie Wittich  
Gurnemanz.....Dr. Felix von Kraus (Leipzig)  
.....Paul Knüpfer  
Amfortas.....Theodor Bertram  
.....Carl Perron (Dresden)  
Klingsor.....Fitz Friedrichs (Bremen)  
.....Eduard Nawiasky  
Titirel.....Dr. Felix von Kraus  
.....Paul Knüpfer  
Erster Knappe.....Olga Klupp  
Zweiter Knappe.....Hermine Kittel  
Dritter Knappe.....Willy Birkenfeld (Breslau)  
Vierter Knappe.....Hans Breuer  
Erster Ritter.....Josef Teyssen (Hamburg)  
.....Alois Hodwiger  
Zweiter Ritter.....Carl Lajdström (Stockholm)  
.....Josefine von Artner  
.....Emilie Feuge-Gleiss  
.....Gertrude Foerstel (Prague)  
Blumenmädchen.....Hermine Kittel  
.....Olga Klupp  
.....Maria Knüpfer

### "TANNHAEUSER."

Hermann, Landgraf von Thüringen.....Paul Knüpfer  
.....Dr. Felix von Kraus  
Tannhäuser.....Fritz Rémond  
.....Desider Matray-Novák (Breslau)  
.....Clarence Whitehill  
Wolfram von Eschenbach.....Theodor Bertram  
.....Dr. Konrad von Zawilowski (Vienna)  
Walther von der Vogelweide.....Josef Teyssen  
Biterolf.....Robert von Scheidt (Hamburg)  
Heinrich der Schreiber.....Dr. Otto Briesemeister  
Reinmar von Zweter.....Eugen Guth (Dresden)  
Elisabeth.....Kath. Fleischer-Edel  
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Ein junger Hirt.....Gertrude Foerstel  
Tanz der Grazien.....Isadora Duncan

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Anna Bernick.....Berlin  
Ida Bollmann.....Berlin

(Continued on page 18.)





TENOR AND BASS TUBAS.  
Lud. Ehrhardt.....Hannover  
Heinr. Kellner.....Hannover  
Emil Klopfel.....Hannover  
Richard Unger.....Hannover

TRUMPETS.  
Alfred Matthes.....Berlin  
E. Neupert.....Schwerin  
Carl Pfeifer.....Karlsruhe  
Gustav Weissenborn.....Karlsruhe

BASS TRUMPET.  
Berthold Richter.....Braunschweig

TROMBONES.  
Wilhelm Höwig.....Karlsruhe  
Franz Reick.....Karlsruhe  
Paul Schmidt.....Dessau  
Richard Sempfl.....Karlsruhe  
Paul Weschke.....Berlin

BASS TROMBONE.  
Paul Burkhardt.....Berlin

DOUBLE BASS TUBA.  
Emil Hartmann.....Wien

HARPS.  
Julius Foth.....Breslau  
Carl Frankenberger.....Weimar  
Alfred Holy.....Wien  
Otto Mosshammer.....Budapest  
Roman Mosshammer.....Budapest  
Heinrich Ohme.....Moskau  
Johannes Sauer.....Leipzig

TYMpani.  
Wladislaw Haase.....Weimar  
Richard Klebe.....Karlsruhe  
Wilhelm Omnus.....Darmstadt  
Hans Schnellar.....Wien

IT is a matter of congratulation that the relations between Germany and the United States have during the last few decades grown appreciably closer and kinder. German caricaturists no longer depict all our citizens as backwoodsmen with moccasins

#### A MUSICAL TREATY OF PEACE.

and feathers, while our own humorists have ceased to describe the inhabitants of the fatherland as beer sucking patriarchs perpetually occupied with gigantic steins and elongated pipes. Americans have for a long time been frequenters of German universities, and have become sincere students of German art and eager travelers through the picturesque landscapes of Germany, so full of historical reminiscences. In politics, in trade, in art, the two countries now understand each other better and, instead of posing as hostile rivals, are become co-workers in the progress of the world and mutually helpful in the good work. Without undervaluing the reconciling influences of an interchange of science and literature, it is timely to note that one of the most influential bonds between the two lands has been spun by music. Germany's position as the "land of the masters of music" is fixed perhaps forever, and the new generation of Americans, with its love for music and its desire to attain excellence in whatever it undertakes, has turned for guidance and help to the great German school of music. The Americans have learned their lessons under German teachers and still show themselves profoundly influenced by the musical atmosphere which surrounds life in the centres of German science and art.

The foregoing reflections were aroused by a reading of an article in the Berlin Deutsche Militär-Musiker Zeitung (Journal for German Military Musicians), which is interesting to us personally, but deserves reproduction also for less selfish reasons. It is a significant proof of how the attitude of the German press has changed toward America and things American. The German paper says:

Thoughts of the artistic entente cordiale between Germany and the United States come involuntarily as we recall a "musical reception" given April 19 by the new Berlin representative of the great New York Musical Courier, the most read and most important musical journal in the United States. This gentleman, Arthur M. Abell, is a very acceptable and very impressive artistic intermediary between "here" and "there." A word of his influen-

tial recommendation opens to his countrymen as well as to the Germans the hearts of American managers and impresarii. He himself is an eminent violin virtuoso, of winning personal amiability, courteous and hospitable. He speaks three languages, English, French and German, with fluency and without accent. For a quarter of a year he has filled this new and important position, and at the end of the season he introduced himself to the American colony and the musicians of Berlin by a "musical 5 o'clock tea." It was well attended by persons of distinguished names, who knew how to make music corresponding to such names. In addition to the well known singer Mrs. Norwood, there were the pianists Schnabel, Meyer-Mahr, Dimond, Celeste Chop-Groenevelt and Miss Minnie Coons (both of New Orleans), the violinists Willy Burmester and the young Maximilian Pilzer, the incomparable cellist Anton Hekking, the admirable fagotte virtuoso Professor Krueger-Nystedt, the celebrated cornet virtuoso Paris Chambers, and others. The assembly soon became lively, for no one sooner than the artist breaks through stiff and formal conventions. Animated conversation, exchange of ideas and experiences were only interrupted when one of those present gave some select specimen of his art. However much one may have heard, we can never be safe from surprises, and anything new is especially charming when it reveals a personality. Mr. Dimond, a talented pupil of Joseffy, played Chopin with verve and with remarkable technical sureness. Mr. Chambers, who is prized as a dazzling virtuoso on the cornet, earned admiration by his beautiful cantilene and his bravura handling of his instrument (on which he reaches five and one-half octaves). Something quite out of the ordinary was Professor Krueger's performance on the fagotte of a Weber concerto with humorous variations. He handles his instrument with marvelous lightness; passage work, trills, staccati came from him so naturally that one seemed to be listening not to the clumsy orchestral bassoon, but rather to a quite new wind instrument that could play independently as a soloist, and give a cantilene of wonderful fullness and euphony. The gifted young American violinist, Maximilian Pilzer, a lad of fourteen, will soon have much said of him. The virtuosity of his play has not been developed at the cost of musical intelligence and depth. This was shown in Schumann's "Traumerei" and the song parts in Sarasate's "Gypsy Airs." Everyone left Mr. Abell's house not only with the impression of charming hospitality but also with much food for thought. A little Weimar in the city of millions!

We cannot lay aside the paper from which we have translated the above without expressing our astonishment at the paper itself. Here it is, an eight page weekly, devoted to the interests of the army and navy, with long professional articles on "Military Music" and "Contributions to the Understanding of Richard Wagner," a long article on "Parsifal," lists of concerts by regimental bands and general news. Here is one of the programs, given in a tiny town named Celle: Fourth symphony concert of the band of the Second Hanover Infantry Regiment, No. 77—Tchaikowsky, "Symphonie Pathétique"; Weber, concerto in F minor for piano, with orchestral accompaniment; Humperdinck, "Dornroschen" overture; Schumann, piano concerto, A minor; Weber, overture to "Der Freischütz." We might take a lesson from Germany in regard to our own military bands, whose concert programs will not stand very critical examination.

THE eight concerts of the Vienna Philharmonic Orchestra will not be divided next season between Von Schuch and Mottl, as planned at the recent annual meeting of the organization. In due form the offer to conduct four of its concerts had been forwarded to Von Schuch by the Vienna Philharmonikers, but the Dresden conductor now makes reply that his duties at the Royal Opera will prevent his acceptance of outside engagements. His letter of regret is exceedingly polite and very flattering to the Vienna players. Has the engagement of Mottl anything to do with Von Schuch's withdrawal? The stolid Felix is an adept in the gentle art of making enemies, and his presence anywhere is generally the

signal for a mighty stirring of the local musical pool. Mottl has left trouble in his wake wherever he has been engaged recently—in Karlsruhe, New York, Brussels, Munich, and now Vienna. Perhaps all this is merely a coincidence. The Vienna Philharmonic will not be seriously inconvenienced by Von Schuch's defection, for first class conductors are plentiful in Europe, and they have all now formed the habit of going a-starring in the most approved prima donna style.

MORAL heroes are nearly as admirable as the brave fellows who risk their lives to save others. The other day the Brooklyn Saengerbund gave an excursion to Silver Lake, and besides some fine choral singing there was a "beauty contest" for women. August von Hasseler of the committee had arranged this as one of the diversions for the day. As prizes the judges provided a huge case of fine candy and an immense basket filled with roses. When it was learned that ninety fair daughters and wives of the Saengerbund members had entered the competition the judges fled to the woods, leaving the gallant Hasseler alone to decide on the merits of the four score and ten claimants to good looks.

"You are all beautiful," exclaimed the wary Von Hasseler, and after removing his hat in the most chivalric fashion the hero of the occasion presented each lady with a flower and some of the candy.

THE official annual report of the Royal Opera in Berlin shows that during the past year the institution produced 312 operas and operettas, and forty ballets. Five operas had their premières at Berlin. New York had five new operas, too. They were "Trovatore," "Lohengrin," "Rigoletto," "Faust" and "Tannhäuser."

During the past season in Stettin two professors of the conservatory, Bruno Kletsch and Rudolph Melzer, gave a series of concerts illustrating "the historical development of the violin sonata from its beginning to the present day." The programs included works by Biber (1644-1704), Corelli (1653-1713), dall'Abaco (1675-1742), J. S. Bach (1685-1750), Handel (1685-1759), Tartini (1691-1770), Leclair (1687-1764), Nardini (1722-1793), Haydn (1732-1809), Mozart (1756-1791), Beethoven (1770-1827), Schumann (1810-1856), Gade (1817-1890), Brahms (1833-1897), Franck (1822-1890), Sinding (1856), Reger (1873-—).

Hermann Bauerle, of Regensburg, is transposing the four voiced Masses of Palestrina into modern musical notation in order to make them available for general use. Bauerle already has published ten of these works, and is about to finish a volume of fifty-two Latin songs by Palestrina.

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In a recent German interview Dr. Richard Strauss was made to say many complimentary things about America and American music, ending with high praise for the Boston, Chicago and Pittsburgh orchestras, which he declared to be "the foremost musical associations of the United States." The omission of the Philadelphia Orchestra in that list caused widespread surprise here when the interview was cabled to the American newspapers, for during Strauss' stay with us he was an enthusiastic admirer of the Philadelphia organization and its conductor, and never lost an opportunity to praise both in no uncertain terms. Written to about his apparent change of heart Strauss promptly sent the following reply:

DEAR SIR—It goes without saying that the excellent Philadelphia Orchestra was not mentioned in the cabled interview owing to an omission of the correspondent. Good Heavens! am I to be made responsible for everything those worthy gentlemen choose to write or not to write? Whenever I am asked I always rank the Philadelphia Orchestra with those of Boston and Chicago and declare them to be the foremost musical associations in the United States. I therefore with profound pleasure answer your inquiry and thank you for the opportunity hereby given to again profess my high appreciation of Mr. Scheel and his excellent orchestra.

Yours most respectfully,

DR. RICHARD STRAUSS.

MARQUARTSTEIN, Bavaria.

This clears Strauss of any suspicion of inconsistency and at the same time gives the Philadelphia Orchestra a clean musical bill of health, with which its members and its friends ought to be more than satisfied.

On June 11 the German national song, "Die Wacht am Rhein," will celebrate the fiftieth anniversary of its first performance. "Die Wacht am Rhein" was written in 1840, when Thiers (who then was President of the French Ministry) tried to provoke a general European war in order to recover for France the lost left bank of the Rhine. Max Schneckenburger, a wealthy Wurttembergian "ironmaster," wrote the words of "Die Wacht am Rhein" as a piece d'occasion for a local Rhine festival. Karl Wilhelm, leader of the Crefeld Liedertafel, composed the music to the stirring lines, and on June 11, 1854, he directed a chorus of 100 singers in the Lied at the silver wedding of Prince Wilhelm of Prussia—who is now known as "Wilhelm the Great," by edict of his gifted grandson, the present German Emperor. In 1861 "Die Wacht am Rhein" was sung at the National Saengerfest in Nuremberg, and in 1865 it was shouted by 16,000 (!) singers at the Dresden meeting of the new German Saengerbund. In 1870 the outbreak of war made "Die Wacht am Rhein" a national song, much as Sousa's "Stars and Stripes" was adopted by the soldiery and the citizens of the United States during our brawl with Spain. Wilhelm received a pension from the German Government of 3,000 marks yearly, quite a respectable price for a few lines of music. He died in 1873, and a grateful country erected monuments to his memory in Schmalkalden and in Crefeld. "Die Wacht am Rhein" has lost none of its popularity, and is still sung by every

German after his seventh litre of Pilsener. It is an oddity of the song that at German picnics it is usually begun in a key much too low for the singers, with the result that when the second part is reached the vocalism turns into a series of confused bass gurgles and the lyric comes to a sudden stop. Then everybody clinks glasses, cries "Pros't," and all is well. We have no such song in America; more's the pity.

The Prague Politik publishes a series of letters written to Dvorák by various famous musical personages. One of the most characteristic of the epistles is from Hans von Bülow and reads as follows: "Highly honored master: A dedication from you—than who, with the exception of Brahms, there is no tone poet more favored by the grace of God—is a greater distinction than a cross or an order from any ruler. With the heartiest thanks I accept this honor from you. With sincerest expressions of respect and esteem, your humble admirer, Hans von Bülow. Hamburg, November 25, 1887."

Oh, carry me far from the haunts of men,  
Where politics are unknown;  
To an island, say, far, far away  
In a cool but temperate zone;  
And there let me bask through this hot campaign.  
Somewhere that other men shun;  
Some resort that's swell or a summer hotel  
Where girls are sixteen to one.

The San Francisco Argonaut has this little musical tale about Richard Strauss and his son. The fact that the boy is not named Henry is a mere detail:

He was teaching his young son the piano keyboard by the inductive system, and the boy, having learned all the notes, both white and black, Strauss began to review the lesson by asking: "And now, Henry, show me A flat."

Henry soon figured it out.

The next question was: "Where is G sharp?"

That also proved easy.

After asking the boy several more questions about sharps and flats, Strauss said: "Where do you think we shall find C flat?"

Henry looked at the keyboard long and curiously; he put his finger on C, and next on B; then he got down close to the piano and, after examining it carefully, replied: "I don't know, papa, but I guess it's gone down that crack between B and C."

The aged tenor, Léon Achard, tells the Paris Gaulois that De Saint-Georges, the librettist of "Mignon," had first offered his book to Meyerbeer before it was finally decided that Ambroise Thomas should set the story to music. Achard, who created the part of Wilhelm Meister, says that Meyerbeer, the German, was well acquainted with Goethe's "Wilhelm Meister," and at first was "afire and aflame with the idea of making an opera of the work." Suddenly Meyerbeer changed his mind, however, and returned the libretto. When Ritt, the director of the Opéra, asked for an explanation, Meyerbeer, according to Achard, said: "Why do I not compose 'Mignon'?" \* \* \* Because if I did I could never again dare to go to Berlin! The idea of laying violent hands on Goethe and mutilating him! My countrymen would stone my home, burn my carriage and murder my wife. \* \* \* No, thank you!"

"Die Tänzerin," opera by Arthur Friedheim, the pianist, is slated for production at Magdeburg in November.

The New York Times says: "There are many encouraging indications warranting the belief that as an article of usual household furniture the piano is passing into innocuous desuetude." The words are all right, but the information is all wrong. Ask the piano dealers.

Hugh Craig, linguist, traveler and the baby of THE MUSICAL COURIER staff—he is only seventy-eight years young—writes as follows from London:

DEAR MUSICAL COURIER—We had a very pleasant voyage on the "Mesaba." She was the steadiest boat I ever crossed in, with the most comfortable berths and feeding I have ever experienced. Moreover, as there were only about twenty-five men among the passengers, the smoking room was never crowded, while the ladies added to the general happiness by not playing the piano or getting up concerts.

I called on Montague Chester and the London office of THE MUSICAL COURIER, and found both well and flourishing.

The most astonishing thing in England today is the Times newspaper. One-half (three columns) of its own front page, and about the same number of columns in every other London paper, daily or weekly, is devoted to advertising the Times in a kind of bargain counter, reduced rate style, for the purpose of increasing circulation. The Times also offers to its patrons the services of a well trained body of advertisement writers. How is that for high? No quack medicine could be better puffed. All this only shows what a change has taken place in the English worship of the "Thunderer!" One day last week it had only one editorial, and that was less than a column; a fact which astounded even T. P. O'Connor, in T. P.'s weekly.

The only American news I have seen in any paper is a statement that "persons who play their own compositions have long hair," and that "the 'cello also promotes the growth of hair!"

I looked into the National Gallery, and formed the notion that my old friend Velasquez's "Admiral Parejo," must have been a very tough sort of Dago.

They have comfortable enough hotels in London, but understand nothing about elevators.

#### Weingartner to Return.

AUGUST ROEBBELEN, who is in Europe securing conductors for the next season of the New York Philharmonic Society, cables that he has engaged Weingartner for a return appearance with the orchestra "in the city and in towns near New York." Does that mean that the Philharmonic will go on tour? It is hardly a happy plan, even though novel.

#### Aged Violinist Dead.

MICHAEL T. ROACH, who owned a collection of thirteen valuable violins, died at his home in Lawrence, L. I., Friday of last week. Mr. Roach was a skillful performer. He was sixty-five years old.

#### Brooklyn Arion at Funeral.

THE Brooklyn Arion attended the funeral Sunday of the late Henry Nabe, a member of the society who lived at 835 Lafayette avenue, Brooklyn. Under the direction of Arthur Claassen appropriate choruses were rendered.

#### The Berkeley Lyceum for Recital.

ARTISTS, especially singers, will be pleased to know that the attractive Berkeley Lyceum is to be rented for recitals during next season. The acoustics of the playhouse are perfect. R. E. Johnston is to be manager.

The annual choral competition at Kostheim (near Mayence) was won this year by the Concordia Club, of Schwanheim. There were sixty-seven societies in the competition.

Felix Mottl will direct the Salzburg Mozart festival, in place of Ernst von Schuch, as erroneously reported in American newspapers last month.

Clara Clemens, the daughter of Mark Twain, will probably come to America next season for a song recital tour.

Franz Naval, the opera singer, is taking the cure at Carlsbad this summer.

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## Fermata.

After October 1 H. Brooks Day will be the organist and choirmaster of St. Luke's Protestant Episcopal Church on Clinton avenue, Brooklyn. Mr. Day now holds a similar position at St. Michael's Church of the same denomination, located on High street. The new appointment is regarded as a promotion for Mr. Day. St. Luke's is one of the wealthy churches of Brooklyn, with a growing membership and congregation. Clinton avenue, the finest residential street in Brooklyn, is in the heart of the Hill section.

Bruno Huhn, the organist and composer, returned from Europe Wednesday of last week on the steamer Oceanic. While abroad Mr. Huhn visited relatives in London and Paris. He will spend the summer at Elberon, N. J.

At the Aerial Roof Garden a new scheme is being tried. Offenbach's most popular opera music (comprising eight numbers from his best known works) is condensed into a sort of "review" that takes exactly thirty minutes, and tells a tale which is more astonishing than coherent. The rapid transit comic opera idea seems to please the public, however, and that counts most.

Mrs. Clementine Sheldon Hess, the soprano from Binghampton, sailed for Europe Saturday on the Koenig Albert of the North German Lloyd. After touring through Italy, Switzerland and the Rhine country she will go to Paris to visit her old master, Delle Sedie. Mrs. Hess expects to return to America in September.

The management of the American Institute of Applied Music announces the engagement of Herwegh von Ende as director of the violin and ensemble departments. Mr. Von Ende's ability is well known, and the institute is to be congratulated. Samuel Saron, who is Mr. Von Ende's leading professional pupil, will be his assistant. Mr. Saron is a gifted violinist, and has had wide experience as teacher, soloist and ensemble player.

Erskine Porter, the boy soprano, will spend his vacation in the mountains with his mother. The young singer will not be available for engagements until October.

Emil Lieblich, of Chicago, will sail for Europe on July 2 from Boston. Mr. Lieblich contemplates a short vacation trip to Italy and France. A composition from his pen, "Commonwealth Two Step," appeared in the July number of the Ladies' Home Journal.

Henri Ruegger, of Rio de Janeiro and Sao Paulo, stopped in New York last week, en route to Europe, where he will spend the summer. Mr. Ruegger is one of the most successful piano pedagogues in South America, where he has lived for many years. He will soon publish some books on subjects particularly interesting to pianists.

Pupils of William H. Bush gave an organ concert Thursday afternoon of last week at the Second Congregational Church in New London, assisted by Miss Theodora C. Goodrich, a soprano from Boston. The young organists who played were Miss Grace C. Fitch, Miss Ada B. Wilbur, Roger N. Daboll and Frank S. Dewire.

The People's Choral Union, of Brooklyn, gave a concert Saturday of last week at Sailors' Snug Harbor for the venerable guests of the United States Navy. The officers of the union are: President, Henry W. Redfield; vice president, Dr. William Neuss; secretary, Miss Celia Haase; treasurer, Arthur G. Waterhouse; financial secretary, Harry Campbell; librarian, Robert A. Williams; T. Bath Glasen, musical director.

Charles H. Doersam, conductor of the Philharmonic Orchestra of Scranton, Pa., and organist of the First Meth-

odist Episcopal Church at Wilkesbarre, has been admitted into the American Guild of Organists. Mr. Doersam was notified last week that he had passed the examination.

Mrs. Louise de Salle Johnston, soprano of the Classon Avenue Presbyterian Church, Brooklyn, has been engaged



CONTRA-BAND.

to sing during the summer at the Marble Collegiate Church, Fifth avenue and Twenty-ninth street. Mrs. Johnston is a pupil of Summer Salter.

C. Virgil Gordon, a prominent teacher in Mrs. A. M. Virgil's Piano School, 19 West Sixteenth street, has been



CYMBALISM IN MUSIC.

enjoying a short vacation in Pennsylvania and Delaware before beginning the special summer course for teachers, July 6.

The manager of William Harper, the basso, has issued a very striking circular, which contains the testimonials given by conductors under whom Mr. Harper sang, and

which are used by their permission, and brief and concise extracts from New York city papers criticising Mr. Harper's singing.

J. Jerome Hayes, the vocal instructor, announces a summer season at Litchfield, Conn., from July 1 to October 1. Mr. Hayes will be in his New York studio, the Van Dyke, Eighth avenue and Fifty-sixth street, on Wednesdays to teach those of his pupils who cannot accompany him to his summer home.

Mrs. Carl Alves, the well known contralto and vocal teacher, has just closed what has been her most successful season, and will leave for the country next week and not return until the middle of September. Many of Mrs. Alves' pupils have made such progress during the past year that they will be heard in concert, oratorio and opera next season.

Miss Clara Winston, the soprano, will be one of the soloists at the New York State Music Teachers' Convention at Niagara Falls. She is to sing Wednesday afternoon, June 29.

Louise Gunning has been engaged to sing the leading soprano roles in Madame Schumann-Heink's comic opera company. Miss Gunning has a pleasing, well trained voice, and is a vivacious actress.

### Miss Annie de Jong.

HERE are some additional press notices of Miss Annie de Jong, the Dutch violinist:

Miss Annie de Jong, a pupil of Anton Witek, played with charm. She has a nice ear and a big, pure tone.—Strasburger Zeitung.

Philharmonie, January 4, 1903.—The last popular concert of the Philharmonic Orchestra interested particularly by the appearance of Miss Annie de Jong as soloist. She is a very gifted violinist. Her playing has a direct and great charm, her technique is excellent, her tone agreeable and sympathetic.—Berlin Tagliche Rundschau.

Miss Annie de Jong played with Mr. Rebeck's orchestra a ballad of P. G. van Anrooy, the "Romance" in G of Beethoven and the "Perpetuum Mobile" of Ries. We are able to confirm with joy the favorable judgment delivered in this paper after the first appearance of the young and very accomplished artist.—Lessmann's Allgemeine Musikzeitung.

Beethoven Hall.—Decidedly Miss Annie de Jong is one of the most remarkable of the numerous Dutch artists who played this winter at Berlin. To a striking appearance she adds a finished technique; she plays with charm and temperament; her tone is always beautiful and warm.—Berlin Klavierlehrer, March, 1903.

Miss Annie de Jong, a striking young lady, played the "Romance" of Beethoven with a big tone and a poetical, charming delivery. Ear and eye both were fascinated.—Berlin Die Post.

### FROM THE PAPERS OF WURZBURG.

Miss Annie de Jong, from Berlin, took the hearts of her hearers by storm. She is undoubtedly an artist of rare excellence, with great energy and warm sentiment. \* \* \* Her cantilene is beautiful, her technique brilliant. \* \* \* The young lady was enthusiastically received, and so warmly recalled that she had to play an encore for the delighted audience. \* \* \* Miss Annie de Jong is an artist by the grace of God. The public was in rapture.

### LONDON—CONCERT BECHSTEIN HALL.

\* \* \* Miss Annie de Jong, a violinist from Holland, whose technique was tested in Paganini's concerto in D. The newcomer met all the demands of this difficult composition with perfect ease and assurance, preserving just intonation throughout and playing in confident and taking style. Several recalls to the platform rewarded the clever instrumentalist, who will doubtless find further opportunities of showing her powers during this exceptionally busy musical season.—The Daily Telegraph.

Miss Annie de Jong, a young Dutch violinist, who has already won some reputation on the Continent, made her London debut at this concert. She is a clever young player; her technique is sound, her tone big and her style broad.—The Daily News.

The violin playing by Miss Annie de Jong, a Dutch violinist, was excellent.—The Sunday Times.

\* \* \* Miss Annie de Jong, a new violinist from Holland, who has a remarkably good technique. This talented artist played the solo portions of Paganini's very difficult concerto in D with notable ease and address, maintaining just intonation all through.—The Lady's Pictorial.

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## European Notes.

The eighth annual circular of the "Society of Music Lovers" in Lübeck shows a membership of 995. The orchestra, supported by the organization, has fifty-two players, and gave eight symphony concerts last season, at which were played eight symphonies, twelve classical overtures and many other orchestral works.

An Artists' Society has been founded in Denmark, under the direction of Prof. Otto Malling. Only musicians will be admitted to membership, and the object of the association is "mutual protection and concerted effort for the betterment of Danish musical conditions."

At the Belgrade Opera there recently took place the very first performance of any Servian national opera. The work, pastoral in nature, is called "Na Uranku," and was written (libretto and music) by the military bandmaster Stascha Binicki. The opera is not praised by foreign critics, but perhaps it will inspire other Servian composers to do something for Servian art, which is practically obsolete at the present moment.

Hugo Kaun, the American composer, now resident in Berlin, is at Kissingen undergoing a cure.

The recent performance of "Die Meistersinger" in Dresden was something in the nature of a double jubilee. It was the 150th performance of the opera in Dresden, and the 100th time that Von Schuch conducted it. Scheide-mantel played Hans Sachs for the seventy-seventh time. None of the principals who took part in the first Dresden performance in January, 1869, are now living, but it is said that some of the chorus are not only alive but still at work!

The Dresden Opera closed on June 27 for its annual vacation, and will reopen on August 8.

The second congress of German music pedagogues will take place at Berlin in October, under the chairmanship of Xaver Scharwenka. The first congress was held last year in connection with the unveiling of the Wagner monument.

The symphonic fantasia by Volkmar Andreae, "Schwer-mut, Entrückung, Vision," which was performed with success at the recent Frankfurt festival, was also on the program of the Swiss festival at Bern, June 25 and 26.

In Warsaw, Paul Ertel's symphonic poem, "Maria Stuart," was recently played with great success.

The ceremony of transferring the remains of the three Viennese composers, Johann Strauss, elder, and the Lan-

ners, father and son, and of unveiling the monuments erected to their memory, took place a fortnight ago at the Central Cemetery.

Hans Sommer's new opera, "Rübezahl" (performed recently at Braunschweig), has been accepted also by the Weimar Opera.

Földesy, the Hungarian 'cellist, is booked for a tour through South America. He will return to England (his adopted home) some time next January.

Leoncavallo has contracted to finish within two years the music to a libretto by Louis Merlet, lyric tragedy in one act called "Le Marchand de Masques."

Giordano's next opera will be based on "Cotillon," drama by Cain and E. Daudet, recently produced with success in Paris.

Bogumil Zepler's one act opera "Night" is to be done soon at the National Theatre in Berlin.

"The Merry Nibelungs," a comic opera by Oscar Strauss, of Berlin, will be produced shortly at the Karl Theatre in Vienna.

Catulle Mendès is the librettist of the two operas which Massenet is finishing. They are called "Ariane" and "Le Pays de Tendre."

Pfitzner's "Rose vom Liebesgarten" will be the first novelty of the new season at the Vienna Opera.

Gluck's "Armida" will be the attraction this year at the Béziers (France) arena performances on August 28 and 30.

In Amsterdam the effects of the defunct Netherlandish Opera were recently sold at auction.

From July 18 to July 30 Prof. G. Münzer will deliver a course of lectures at the Breslau University on the subject of "From Folksong to Music Drama."

In 1905 (as in 1902) there will be a three days' music festival at Liegnitz.

The International Music Society will hold its first meeting at Leipsic on September 30 and October 1.

Leipsic—June 13, "Flying Dutchman"; June 14, "Martha"; June 15, "Cosi Fan Tutte"; June 16, "Masked Ball";

June 17, "Trovatore"; June 18, "Der Waffenschmied"; June 19, "Freischütz" (matinee), "Trompeter of Sakkingen" (evening).

Leo Blech's village idyll, "It Was I," was produced in Munich not long ago with exceptional success.

Carl Hirsch, leader of the Solingen Saengerbund, recently celebrated his golden jubilee and was honored by the municipality with the title of Royal Music Director.

### The William L. Whitney School.

WILLIAM L. WHITNEY, of Boston, has established in Florence and Paris branches of the International School for Vocalists and Pianists, where, under proper guidance, at the least possible expense, and always with teachers of the first rank, students may receive that artistic development which residence abroad alone can give. The plans for the school year are outlined and the expense is estimated in a prospectus that has recently been issued. This prospectus gives the details of the school year in so full and thorough a manner, and it is all so well and suitably arranged, that pupils must necessarily benefit to a far greater extent through such careful plans and supervision by those fully acquainted with the musical life of Italy and France than by going abroad in the haphazard manner of so many students.

It is the purpose of the school to give students as broad a social experience as is consistent with study. The Bach-Brahms Club meets once a week and frequent private and public recitals are given.

It is planned to employ the holiday in excursions, not only to places of familiar fame, but to those less well known and often even more interesting, of which there are so many throughout Tuscany, and which can only be visited during a lengthy residence in Florence, the chief city of the province. Rome and Venice will be visited during the long vacations.

The course includes voice training, coaching, daily work with an accompanist, and Italian. Two other branches, namely, solfeggio (sight reading) and piano (secondary), will be included as the needs of the students seem to require, this to be determined by Mr. Whitney. Each student will have an average of ten hours per week of private instruction, beginning September 15 and ending June 1, two vacation periods of ten days each finding place at Christmas and at Easter. Opera is a special course. Only such students as are thoroughly well grounded in method and ready for the work will be placed in the opera school, as it is a principle of the school that too early work in opera is absolutely to be avoided.

Signor Vannuccini is at the head of the voice department of the Florence school and Signor Buonamici is at the head of the piano school, and the school will have the assistance of other prominent teachers, masters of the Italian school, excellent pianists and experienced conductors of opera, &c.

All details concerning the comfort and advantage of students will have the personal supervision of Mr. Whitney and the officers of the school. In each branch there is a teacher whose work is especially to look out for these matters, to advise, suggest, plan or govern the doings of the students during Mr. Whitney's absences. Mr. Whitney will sail with the Florence class and superintend the trip via Gibraltar, leaving Boston on July 30.



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## CHEVALIER EMANUEL.

THE fact that nearly every great musician at one time or another is attracted to New York proves that this city is one of the musical lodestones of the world. Three years ago Chevalier N. B. Emanuel, the distinguished music director, came to New York on his way home from Havana, expecting to remain here only a few days, and he has been here ever since. As soon as Colonel Savage found him in New York he made him a very flattering proposition to become the principal director of his grand opera. Mr. Emanuel, during his long career in various countries of Europe, has been decorated by several potentates and now wears various medals of distinction which were conferred upon him because of his exceptional ability as a conductor of grand opera.

While it is popularly supposed that Mr. Emanuel is a German the truth is he was born in Birmingham, England, the home of the great music festivals.

When a mere lad he evidenced talents of an uncommon order and showed a passion for music. He studied the piano and made considerable advancement. While still a boy he went to Germany and began a serious and systematic course of study, with a view of becoming a composer and conductor. His acquirements were rapid and his progress was sure, and before he had reached his fifteenth year he was regarded as a well equipped musician. He had the benefit of instruction from the great piano teacher Moschelles, and took a full course in composition, thorough bass, counterpoint and orchestration under such eminent masters as Moritz Hauptmann, Carl Reinecke, and Hans Richter. He composed several works which attracted the attention of Von Bülow, Richter and other famous conductors. Early in life, however, he elected to become a great conductor and relinquished his work as an instrumentalist and composer. He was only eighteen years of age when he became the assistant music director in the Grand Opera House in Stockholm, Sweden. Then he accepted an important post in Helsingfors, Finland. Here he directed grand opera for nearly eight years. This experience proved invaluable. Under his baton at one time or another nearly all of the great operas were produced. After quitting this post he made a concert tour with Madame Artôt, the singer, and Henri Wieniawski, the violinist. At the completion of this tour he proceeded to St. Petersburg and resumed his work of opera direction. In Russia he remained about fifteen years, a considerable part of his time being passed in Moscow, where he conducted grand opera in the Imperial Opera House. While residing in Russia Mr. Emanuel became intimately acquainted with many men of distinction in the world of music, literature and art. He enjoyed the friendship of Rubinstein, Tchaikowsky, Rimsky-Korsakoff, Leopold Auer, Rachmaninoff and others. Ten years ago he left Odessa for Italy. Since then he has directed grand opera in various Italian cities, in Holland, Portugal, South America and Havana. Mr. Emanuel is a broadly cultured man as well as a ripe musician. His linguistic abilities are exceptional, he being able to speak and write idiomatically not less than seven languages. His knowledge of the whole range of musical literature is intimate. There is scarcely any great work, whether opera, symphony, oratorio, concerto or other form of musical works the contents of which are not as an open book to him. His memory is

most retentive; his suavity is delightful, and his personality altogether charming. Mr. Emanuel makes a friend of every musician with whom he comes in contact and always wins the friendship of the singers in the opera companies over which he presides. His determination to become a permanent resident of New York and to remain a fixture with the Savage Grand Opera Company is a significant musical event.

## MONTREAL.

MONTREAL, June 23, 1904.

THE fifty-third concert by the pupils of the Montreal Conservatory of Music, of which C. E. Seifert is the director, took place on Saturday afternoon, the 18th, at the Y. M. C. A. Hall. This institution, now in its eleventh year of existence, has been inaugurated and developed entirely through the efforts of C. E. Seifert and his wife, who have been unceasing in their efforts to make the conservatory of value in the development of music among the younger generation of musicians, and a feature of the concert in question was the announcement of two new additions to the teaching staff, Dr. Hans Harthan, of Munich, pianist, and Herr Heinrich Bruening, of Bremen, violinist, both of whom will take up their duties on the re-opening of the classes on the 1st of September. The latter was heard in a violin solo taking the place of a cornet solo, which was to be the first number on the second part of the program, and he played "Legende," by Wieniawski, and for an encore a "Gypsy Dance," by Natchez. He proved to be a musician of much skill. His technic is very fine, and his time and expression, double stopping and pizzicato excited admiration.

A feature of the concert was the fact that it was truly a pupils' concert. Between thirty and forty young people of an average age between eleven and sixteen played, accompanied and marshaled themselves without their teachers being in evidence to direct every movement, which lent to the whole affair a self control and independence seldom seen in a pupils' concert, where too often teachers support the pupils in every movement as if they were a kindergarten class.

The program was a varied one, composed of piano solos, violin unisons and concerted work for strings and piano, and covered a variety of compositions of mostly German composers. The quintet that opened the program was taken part in by four first violins, three seconds, viola and cello. Then followed five short piano solos, all steady in time, appropriate in reading and good in tone, particularly the berceuse by Miss Ruth Martin. There were three recitations, one in dialect, one accompanied by pantomime and piano, and one by a very small pupil, Miss Vera McCloy, who is only about six years of age and did remarkably well. The violin work of Misses Lucas and Higgs was in unison and was very clever. There were also selections for duets and double pianos. In the violin ensemble class in which nine executants took part, Handel's "See, the Conquering Hero Comes," was rendered with precision, and Beethoven's march, from the "Ruins of Athens," was well done, particularly the gradual crescendo and diminuendo rendering the effective distance. The last number was for the violin class, in which all took part, the selections beginning with the very first steps of the first pupils,

who dropped out by degrees, each succeeding class rendering a more advanced selection, thereby displaying the various degrees of advancement up to the stage of solo playing, and the whole concert reflected great credit on an institution which has, with much faithfulness and very little ostentation, for years filled a much needed place in the city.

The directors of the conservatory are firm believers in the desirability of beginning musical education young, and developing the art suitably with systematic development, and several of the pupils, notably Misses Annie Rodgers, Ruth Martin, Verena Mudge, Jean Kinlock, Ada Rodgers, Rosalie Hill, Minnie Martin, Joy Higgs and Dolly Lucas, displayed talent and proficiency in a marked degree.

HARRY B. COHN.

## Madame Birdice Blye.

MME. BIRDICE BLYE played the following attractive and unhackneyed program at Lansing, Mich., June 22:

Preamble in G.....Bach  
Andante from Sonata, op. 37.....Tchaikowsky  
Impromptu, A minor.....Rubinstein  
Carillon.....Lipomow  
Sonata, op. 57.....Beethoven  
Intermezzo, op. 118, No. 6.....Brahms  
Intermezzo, op. 117, No. 1.....Brahms  
Die Prinzessin, op. 65, No. 5.....Grieg  
Invitation to the Dance.....Weber-Tausig  
Die Forelle.....Schubert-Heller  
Ballade in G minor.....Chopin  
Dornröschen (Paraphrase).....Tchaikowsky-Pabst

An extract from the Lansing Journal referred as follows to Madame Blye's art:

"Madame Blye's playing was a wonderful performance for its finished technic; the smoothness, firmness and clearness of her touch were wonderful. The music seemed to flow from the ends of her wonderfully trained fingers. Her endurance was marvelous. Certainly no one who heard her can forget her marvelous skill."

At Padua, in the Salle della Ragione, Perosi recently directed his newest works, "Stabat Mater" and "The Judgment," with every outward show of success. The Padua correspondent of the Frankfort Zeitung says, however: "The music of Perosi bears the stamp of haste. There is no deep thought in it, and art is often sacrificed for the sake of outward effect."

At the commencement concerts of the Bucharest Conservatory there were performed works by Beethoven, Mozart, Berlioz, Haydn, Schumann (F minor piano quartet) and Liszt.

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## MISS ELLA RUSSELL.

**M**ISS ELLA RUSSELL, the distinguished American prima donna, has committed her destinies to the capable hands of R. F. Johnston, who hereafter will be her sole manager. She will pass next season in the United States, singing in music festivals, concerts and recitals. It is likely that she and Ysaye will give joint recitals in New York and several other large cities. This, however, has not been definitely decided. In oratorio work Miss Russell will be conspicuous.

In voice, method, personality and other attributes which constitute the prima donna, Miss Russell is an exemplar of the highest type. Her glorious voice—a genuine dramatic soprano—her unexceptionable art, her bright musical intelligence, her histrionic gifts and her impressive stage presence render her the artist. Nature and art have co-operated in the making of this great singer.

A native American, Miss Russell refutes the fallacy that America has produced no great dramatic soprano. In Europe she enjoys an exalted reputation, being held in the highest esteem in London, Paris, Berlin, Vienna and other musical centres of the Old World. Her recent achievements in concerts and in the big music festivals in London were notable. Abroad she has become a music festival favorite, her work in oratorio having commanded the highest respect.

Soon after one of Miss Russell's London successes the London correspondent of THE MUSICAL COURIER, in a long review of the concert, said:

"Miss Russell is an American, born in Cleveland, but has achieved a European reputation, especially here in London, where she is a great favorite. It was easy to recognize why, as she is an artist of high rank and sings with unusual power and intensity. The difficult Weber aria she sang with broad dramatic feeling and brilliancy. Especially brilliant was the finale, and the force and indomitable temperament of the woman aroused the liveliest enthusiasm. Miss Russell's voice is of wide range, the top tones vibrant and crystalline, the lower and medium rich and sympathetic. Her attack is precise, and in volume, variety, audacity and sustained power she ranks ahead of Nordica. She sang Liszt's wicked and willful perversion of Heine's beautiful poem with great feeling, and proved that she had more styles than one. She is a handsome woman, of magnetic presence and extremely winning manners. America should be proud to add to the list of Albani, Nordica, Eames and the rest the name of Ella Russell."

Just previous to her departure from New York for Europe Miss Russell sang at a concert in Carnegie Hall and won a remarkable success. In reviewing the concert Henry T. Finck said in the Evening Post:

"The most notable feature of yesterday afternoon's concert of the Symphony Society was the singing of Miss Ella Russell, an American artist who has already won a great deal of fame as an opera and concert singer. That this fame is well deserved was emphatically proved at this concert. She began with Weber's aria, 'Ocean, Thou Mighty Monster,' and after her very first phrase the connoisseurs in the audience nodded at each other in an approving way which meant even more than the enthusiastic applause and the recalls she received at the end. Miss Russell has probably the biggest voice of her kind heard in New York since the days of Materna. It soars above an orchestral fortissimo with splendid assertion, and fills the hall with superb sonority and euphony. Her strongest tones are in the upper register, but the lower tones are even more mellow and agreeable to the ear. She phrases, too, like a genuine artist, enunciates well, and is altogether a singer that everyone ought to hear. Miss Russell also made an excellent impression with Liszt's splendidly dramatic song, 'Die Lorelei,' which, luckily, she sang in German and not in the awful English version distributed with the program."

With unusual unanimity all the other music critics in New York concurred in Mr. Finck's high estimate of Miss Russell's singing.

The high promise which the American singer gave was fulfilled when she crossed the Atlantic and entered upon her professional career in England. Her success was immediate, and has proved enduring. The staid music critics

in England incontinently recognized the American prima donna as a singer of the highest rank, and proceeded to lavish upon her the most liberal praise. They vied with one another in their laudation of the American. In a short time Miss Russell became the most admired of any of the concert and oratorio singers in Great Britain. On the Continent were her triumphs a repetition of those she had won in England. Within the past two or three years several prominent managers have endeavored to induce Miss Russell to return to the United States for a concert tour, but so many and important were her engagements abroad that she was constrained to reject these flattering propositions. It remained for Manager Johnston to secure the prize.

## "PICTURESQUE SONG."

**I**T is a pleasure to write about anyone clever enough to refute the great Solomon, who maintained that "there is nothing new under the sun." Miss Mary M. Howard is the originator of a unique entertainment entitled "Picturesque Song," which is novel and distinctly original. Believing that the power of music is intensified by its union with other arts, she conceived the idea of combining music, painting and poetry, so happily blended that no one factor dominates the others. Good music, both vocal and instrumental, is united with pictures by the best artists, ancient and modern. The verbal text and the sentiment of the music are depicted by beautiful pictures, thus appealing to the eye, the ear and the heart. Many of these pictures representing gems of art have been obtained at the cost of much money and untiring research. Miss Howard has a very complete collection of folksongs, most of which are illustrated by views taken in the countries in which the traditional music originated. In some instances where it was not possible to obtain reproductions of artistic paintings and views from life, to interpret with exactness to the eye the message of the music, Miss Howard has had the pictures painted to order; in fact she has endeavored to make the presentation of "Picturesque Song" thoroughly artistic and complete in every detail. A partial list of the artists represented include such names as Cabanel, E. de Blaas, Edward Burne-Jones, Corot, Bouguereau, Sir Joshua Reynolds, E. Bisson, Raphael, Hermann Koch, E. Richter, N. Sichel, C. E. Perugini, Millais, H. Kaulbach, Gabriel Max, Ruysdael and a host of others equally distinguished. Some of the pictures are finely colored, all are beautiful. The slides are shown in a dissolving lantern, so that the pictures melt into one another and accompany uninterceptedly the flow of the music. Another novel feature of "Picturesque Song" is the union of instrumental music with the views, Nevin's suite "A Day in Venice," Sinding's "Spring Rustle" and many other piano compositions. There are also many other fine selections for 'cello or violin, among which the Berceuse, from Godard's "Jocelyn," for 'cello, may be cited as an example.

The Harmonie Quartet, which sings the vocal part of the "Picturesque Song" program, is a woman's organization of unusual excellence, and was organized by Miss Howard, who directs it. Mrs. Harriet Welsh Spire, Miss Neenah Lapey, Miss Julia Agnes O'Connor and Mrs. Robert Heussler comprise the personnel. Miss Howard is a prominent Buffalo musician, organist of the Church of Our Father, teacher of music in the public schools and musical critic of the Buffalo Express.

Some extracts from local papers refer to the singing of the Harmonie Quartet:

The concert by the Harmonie Quartet, of Buffalo, at Kopp's Opera House was a very enjoyable affair. All have sweet voices and the blending in the quartet was particularly fine and rich.—Erie County Independent.

The Harmonie Quartet, of Buffalo, appeared for the first time before a Springville audience on Friday evening at Godard Memorial Hall. The work of the quartet was most artistic, and the selections very pleasing. Miss Howard as accompanist seems an inspiration to the quartet.—Springville Journal and Herald.

The selections given by the quartet were received with great favor. Each of the four singers possesses a remarkably beautiful voice, rich in tone and wide in range, and the blending of their tones in quartet numbers gives a most harmonious ensemble.—Buffalo Commercial.

The Harmonie Quartet sang two numbers. The quartet is unusual in the sweetness and blending of the voices, in the purity of their intonation and in the fact that it has a much greater range than the average women's quartet, thus enabling it to do unaccompanied work with much more satisfactory results than is generally possible with women's voices alone.—Buffalo Express.

The Buffalo Saengerbund Society has probably never been heard to greater advantage than at the third concert of this season, given last evening at German-American Hall. The society was assisted by the Harmonie Quartet, comprising Mrs. Spire, Miss O'Connor, Miss Lapey and Mrs. Heussler, under direction of Miss Howard. The quartet sang unusually well. The balance was nicely adjusted, and the singing was marked by much precision and nice expression. The work evoked very hearty and spontaneous applause from the audience, and the singers were obliged to double the program numbers by giving an encore after each.—Buffalo Express.

The Orpheus may congratulate itself on a fine concert last evening. The program announced the soloists as the Harmonie Quartet and Julian Walker, baritone. Miss Howard has abundant reason to feel pleased with the work her quartet has accomplished. Mrs. Heussler, as second contralto, is a treasure to possess, her low tones giving body and support to the other voices.—Buffalo News.

Especially pleasing and worthy of the rounds of applause and encores which it called forth was the Harmonie Quartet. The personnel was entirely feminine, and the members were Mrs. Harriet Welsh Spire, first soprano; Miss Julia O'Connor, second soprano; Miss Neenah Lapey, first, and Mrs. Robert H. Heussler, second contralto, with Miss Mary M. Howard as director and accompanist. Their selections were in both German and English, rendered with all the sweetness and beauty of cultivated voices.—Buffalo Courier.

## Joseph Baernstein as "Falstaff."

**A** FEW weeks ago Joseph Baernstein, who is singing in Germany under the name of Regneas, was called to Nürnberg to sing the Cardinal in Halévy's "Jewess." He was most successful in this part, and after the performance the management requested him to remain a few days longer and sing Falstaff in Nicolai's "Merry Wives of Windsor." He consented, although he had never done the role, and an extract from his letter to Mr. Saenger concerning this might be interesting, as showing incidentally what the Germans expect of their young operatic singers: "I believe I wrote you that after my performance of the Cardinal, the management requested me to remain and sing Falstaff in the 'Merry Wives of Windsor.' The music I had studied, but not the dialogue, so I had my hands full for three days. I had the principal comedian of the Schauspiel make me up, and the suit, which was made for a man twice my size, instead of having altered to fit, I had padded out with padding and various articles of furniture, &c., until I could hardly find myself. I had a pair of boots made in time, which were built up 5½ inches, so that I looked a perfect monster. I had splendid success with the audience, and, as is my good fortune, with the critics also. I send you notices of this; also of the 'Jewess.'"

The Nürnberg engagement of Anderson and Baernstein begins next September. Following are criticisms of his recent performances:

The reputation of the basso Regneas, of New York, filled the Opera House. The guest sang "Cardinal," in Halévy's "La Juive," and won, especially in the first part, great applause by his beautiful singing.—Fränkische Morgenzeitung, April 21, 1904.

Herr Joseph Regneas, who is engaged here for next season, sang the "Cardinal" in Halévy's "Die Judin." He acquitted himself of the task in a most excellent manner, and only reinforced the good impression which he had already made in other roles.—Volkszeitung, April 21, 1904.

The principal interest was concentrated on Herr Regneas, our next year's basso, who sang the "Cardinal." He pleased us even more in this part than as Sarastro or Landgraf, as this part gives him an opportunity to display his wondrously beautiful low tones. His German was excellent and vocally it was a wonderfully beautiful performance.—Fränkischer Kurier, April 21, 1904.

It was due to the presence of Herr Regneas that the "Merry Wives" was put on, so as to give him an opportunity to show his beautiful bass voice in a humorous part. The "Drinking Song" was most effectively sung, and in a manner that showed the basso had full control of his glorious organ.—Fränkische Morgenzeitung, April 28, 1904.

What interested us most in the performance was the Falstaff of Herr Regneas. The artist achieved a fine success in this humorous role. His beautiful rich organ had splendid opportunity to display itself in this part, and his acting was most excellent. The audience honored the artist, to whose co-operation we look forward for next season with most enthusiastic applause.—Nürnberg Neueste Nachrichten, April 28, 1904.



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## Musical People.

**Indianapolis, Ind.**—Clarence Veeder Nixon, of the Metropolitan School of Music, gave a piano recital at the Propylæum during the late season. His program included favorite pieces by Handel, Mozart, Mendelssohn, Weber, Chopin, Bartlett, Henry Holden Huss, Poldini and Liszt.

**Altoona, Pa.**—Miss Julia Hughes managed a successful concert recently given at St. John's Hall for the benefit of the St. Vincent de Paul Society. The musical program was directed by Mr. Gippich.

**Columbia, S. C.**—Few concerts this season were as well attended as the organ recital by Henry J. Zehm at St. Paul's Lutheran Church. Mr. Zehm gave a program by German, French and English composers. A. H. Ball, baritone, and Dr. F. A. Coward were the assisting vocalists.

**Birmingham, Ala.**—Carrie Yates, a youthful pupil of Miss Cleo Glover, of the Birmingham Conservatory of Music, gave a recital at the conservatory last month. The girl, who is only nine years old, played Clementi's Sonatine in C minor, two numbers by Schumann and two by Gurlitt. She was assisted by Arabella Gussen, violinist.

**Mystic, Conn.**—One of the spring events was the organ recital by William H. Bush at the Union Avenue Baptist Church. Mr. Bush performed the Bach prelude and fugue in B flat, and works by Bachmann, Wagner, Schubert, Rossini and Flagler. The Lyric Quartet, of New London, Mrs. Frank L. Sample, Miss Louise Kaneen, Miss Elizabeth W. Sweet, Mrs. Elmer E. Rogers, sang Sullivan's "Lost Chord," Rubinstein's "Spring Song" and a selection by Costa.

**Moline, Ill.**—At the First Congregational Church the Beethoven Chorus of 100 voices, under the direction of Wm. F. Bentley, of Galesburg, gave "The Swan and the Skylark," by A. Goring-Thomas, and "Fair Ellen," by Max Bruch. The soloists were Mrs. R. C. Campbell, soprano, of Galesburg; Miss Grace Ward, alto, of Moline; James Moore, tenor, of Galesburg, and F. A. Thomas, basso, of Moline. Mrs. Winifred Crompton-Sargent at the organ and Miss Clara Sloan at the piano. They were accompanied also by the Knox Conservatory Orchestra.

**Chester, Pa.**—Those who took part in a musicale recently were Miss Margaret Riley, Miss Rebekah Conway, Fred R. Scott, Thomas S. Evans; organist and director, Prof. James E. Corbett.

**Duluth, Minn.**—At the close of the season Ernest Lachmund gave his tenth pupils' concert in the Lyceum. Among the clever students who appeared were Misses Helen Williams, Georgiana Fifer, Katharine Thwing, Dorothy Thwing, Margaret Craig, Gladys Porter, Grace Parker, Marie Agatin, Helen Marble, Eleanor Pineo, Gladys Tyler, Katherine Fiebigler, Dorothy Nichols, Jessie Gibson, Louise Hicks, June Carr, Maude Kimerer, Elizabeth McDowell, Hazel Cathcart and Florence Mallmann, Mesdames E. Borth, L. P. Hall, W. W. Sanford and A. M. Lyons, Ward Brown, Albert Porter, Fred Harris, John Christie, Jr., Nathan Kriz, Wayland Hall Sanford and H. Roy Palmer.

**Atlanta, Ga.**—Mrs. W. L. Wilson, soprano, and Miss Rose White Steinhagen, pianist, are planning to give a joint recital during the summer.

**Bangor, Me.**—Pupils of Frederic Mariner appeared at the recital given at the Piano School in April.

**Pottsville, Pa.**—Frederick E. Alles, a former resident of Pottsville, was in the city recently to make arrangements for the visit of the Imperial German Marine Band.

**Madison, Wis.**—The University School of Music presented the following students at its forty-second recital: Meta Wagner, Mabel Estes, Frank Waller, Charlotte Epstein, Daisy Hansen, Sara McKay, Edith Crosse, Agnes Ravn, Elizabeth Harvey, Mrs. Edna Sears, Mabel Musser, Christina Bollenbock, Emma Blum, Katherine Sanderson, Mabel Gordon, Alice Alford, Leroy Nedderson, Vera Leatson, Elsie Ellefson, Esther Simpson, Mrs. Lena Johnson, Adelaide Otto, Grace Woock, Arline Coffman and C. W. Wilcox.

**Salt Lake, Utah.**—Musicians are much interested in the series of concerts and entertainments for the benefit of teachers in the public and private schools. The affair will last for two weeks and be under the management of William A. Wetzell, assisted by Arthur Shepherd and Mrs. Wetzell.

**Norwalk, Ohio.**—Twenty-four of Miss Mattie Smith's piano pupils assisted at the concert in the lecture room of the Presbyterian Church. Solos and duets were performed by Ruby Atkinson, Gladys Kellum, Blanche Kellum, Linda Will, Mary Hood, Eva Schaffer, Cora Schaffer, Gertrude Schild, Anna Miller, Marie Copey, Fern Cronk, Mabel Cartwright, Alice Birmingham, Nina Watts, Alma Martin, Juanita Richard, Christine Clark, Elnora Erb, Bessie Dillingham, Hazel Dillingham, Madeline Moore, Myrtle Terry, Heden Wagner and Everett Curtis.

**Kalamazoo, Mich.**—At his organ recital in the First Presbyterian Church Wednesday evening, April 27, Alfred Palmer played numbers by Guilman, Batiste, Wagner, Handel, Lemmens and Widor.

**Cedar Rapids, Ia.**—Many music lovers enjoyed the program of Irish songs given at the Universalist Church a few weeks ago by Miss Jane E. Finney, of Chicago.

**Worcester, Mass.**—Mrs. Knowles, Mrs. Barrett, Mrs. Douney and Mr. Dyer, all well known vocalists, assisted at the concert given in the hall of the South High School recently for the benefit of the art fund of the Woodland street school.

**Louisville, Ky.**—At the Sunday service recently in the Temple, corner Second and College streets, a brilliant program was rendered by the organist, Karl Schmidt, and Mrs. Katherine Whipple-Dobbs, contralto, and John F. Surmann, violinist.

**Macon, Ga.**—Eduard Hesselberg directed the Russian concert given last month at Wesleyan chapel for the benefit of the Macon hospital.

**Lowell, Mass.**—Miss Flora Belle Nichols' violin classes gave a successful concert in Assembly Hall a few weeks ago.

**Akron, Ohio.**—Miss Charlotte M. Grosse, a soprano from Cleveland, assisted in the vocal recital given by pupils of Miss Caroline M. Lowe in the First Congregational Church Wednesday evening, April 20. Miss Grosse is also Miss Lowe's pupil.

**Streator, Ill.**—Pupils of the violin department of the Conservatory of Music gave a concert last month. The performers included John Fraser, Katherine Orelup, Matthew Courval, Russel Johns, Fred Ryan, David Pile, Richard Dawson, Tom Wood, Frank Pile, Mr. Ruhl, Miss Anita Southwick, Albert Jefferson, Edward Hoey, Miss Helen Donaghoo, Herbert Brannon, Frank Pouk and Miss Leita Murdock.

**Riverton, N. J.**—An organ recital was given under the auspices of the Ushers' Union of Calvary Presbyterian Church, by Miss Ruth H. Peterson, organist, of Palmyra, N. J., assisted by Miss Mabel M. Phillips, soprano, of Ambler, Pa., pupils of Broad Street Conservatory of Music, Philadelphia, at the Calvary Presbyterian Church.

**Athens, Ga.**—At the Lucy Cobb Institute a violin recital was given by Lydia Hutchins, Marie Pavesich, Marguerite Thomas, Jackie Joel, Lucile Butler, Miss Gallagher. Accompanists, Maud Flournoy, Mary Fortson, Margaret Charlton and Susie Butler.

**Dubuque, Ia.**—A recital was given by Miss Hortense Pontius, contralto; Wendell Heighon, violoncellist, at the Vocal Studio, corner Main and Ninth streets, and on April 10 a song recital by pupils of Wm. H. Pontius, assisted by Mr. Heighon, at the same place. Mr. and Mrs. Pontius at the piano.

**Tuxedo, N. Y.**—S. Lewis Elmer assumed the position of choirmaster and organist at St. Mary's at Easter. Mr. Elmer was formerly at the Central Presbyterian Church in Philadelphia.

### Arthur Beresford's Success.

ARTHUR BERESFORD, the basso, had good success in concert and oratorio during the spring. His recent press criticisms include:

Arthur Beresford has a splendid voice, of great range and surprising beauty. The ease with which he sang the difficult "Honor and Arms" showed him to be a master of oratorio, the great test of a vocalist, and he was equally felicitous in his small numbers.—Toledo Courier, March 26, 1904.

Mr. Beresford made himself decidedly popular. He has a big bass voice of wide range and dramatic quality. As a contrast he sang some very low ones without the least effort. He sings with great spirit, and was heard to the best advantage in the songs that made the greatest demand on him in the line.—Toledo Times, March 16, 1904.

Arthur Beresford, the basso, was in great voice and gave dramatic renderings of his oratorio and operatic selections.—Toronto Mail, April 15, 1904.

Of the soloists, Mr. Beresford and Mr. Sherwood divided the honors. The former was in grand voice and put inspiring vim into the rendition of his arias.—Toronto Daily Star, April 15, 1904.

Mr. Beresford sang with such expression and feeling and dramatic force and purity of enunciation that all of his work was keenly appreciated.—Ottawa Citizen, April 19, 1904.

Mr. Beresford made his first appearance in Ottawa and at once won the audience. He is the possessor of that rare gift—a basso cantante voice of wonderfully rich and yet reliable quality, capable of every shade of emotional expansion. His singing of "She Alone Charmeth My Sadness" (Gounod) came in the nature of a revelation, if one dare use once more that hackneyed term. Mr. Beresford's selection of "Honor and Arms," at the evening concert, showed him to be master of Handelian style and exhibited a perfect vocalism, which aroused great enthusiasm. Let us hope that we may have further opportunity of hearing this very striking voice—certainly one of the most beautiful that has ever been heard here.—Ottawa Evening Journal, April 19, 1904.

Dr. Albert Burklin has resigned as directing manager (intendant) of the Karlsruhe Opera. No reason was given for the resignation, which is already accepted by the Grand Duke. Burklin's successor has not yet been selected.

On June 12, in Bleckede, the foundation was laid for a statue to the memory of Friedrich Wilhelm Kücken, the writer of folksongs. The best known composition of Kücken undoubtedly is his "Ach, wie ist's möglich dann."

The cantors and organists of all the churches in Saxony and Thuringia have formed an association for mutual protection and other benefits, and held their first meeting recently at Weimar.

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# Chicago.

CHICAGO, June 27, 1904.

**T**HE last important event of the present concert season took place on the evening of Wednesday, June 22, in the Bush Temple Theatre. Kenneth M. Bradley, director of the Bush Temple Conservatory, in connection with his many notable acquisitions to his already strong faculty, has organized a very able string quartet recruited from members of the Chicago Orchestra—Ludwig Becker, first violin; George Dasch, second violin; Frederick A. Stock, viola, and Carl Brueckner, 'cello. This quartet was assisted by Mme. Fannie Bloomfield Zeisler in a program which comprised three quintets, the Schumann op. 44, the Saint-Saëns op. 14 and the Dvorák op. 81. It was a program which contained many elements of interest. In the first place, both Madame Zeisler and her assisting artists were practically unknown in the field of chamber music. Madame Zeisler is, of course, known to the whole musical world as a soloist. Carl Brueckner has been heard in solo with the Chicago Orchestra, and Frederic Stock has a widespread reputation as assistant conductor of the Chicago Orchestra. It was, therefore, no surprise that their work in chamber music revealed the same high standard of musicianship which has made it prized in other branches of the art. Mr. Becker and Mr. Dasch were the only artists who are comparatively unknown, and they proved themselves worthy of their illustrious colleagues. It was, however, Madame Zeisler's magnetic and commanding personality that dominated the performance. Never has she been heard to better advantage. Not that she made the piano part unduly prominent, as is so often the case with able soloists, but in all the compositions performed the part of the piano was undoubtedly the most grateful and interesting from every standpoint.

She had many opportunities to display her faultless technique and her wonderful tone. Phrasing and shading were throughout as clean cut and accurately proportioned as one is accustomed to hear from her, and all the world knows what that means. But that which most fascinated the hearer, what riveted his attention and set his pulses bounding was the wonderful rhythm.

Of the three works presented the Schumann was undoubtedly the most beautiful and interesting. It was given a performance complete in every detail, but of the four movements that which most pleased was the scherzo.

The Saint-Saëns composition proved a disappointment. Several moments of rare beauty and worth occur in the first movement, but the work as a whole impresses one as artificial and full of the most obvious striving for superficial effects. The Dvorák Quintet, while far superior, in no way approaches the Schumann, either in the beauty of its thematic content or even in the interest of its strange and piquant rhythms, or its modern harmonic treatment.

It is to be hoped that the quartet which Mr. Bradley has organized, will be heard in a series of concerts next season. Chicago already has two splendid chamber music organizations in the Sauret Trio and the Spiering Quartet, but then Chicago can't have too much of a good thing.

## A Letter from Godowsky.

John Hall, of THE MUSICAL COURIER staff, is in receipt of a recent letter from Leopold Godowsky, in which he expresses himself in part as follows:

"I am glad that I am not altogether forgotten in America. I am still and shall remain an ardent American. I love the 'Stars and Stripes' above all other things! I am often homesick for America \* \* \* though I have no reason to complain of my success in Europe."

On the part of the musicians of Chicago it is a pleasure for me to say that Mr. Godowsky is by no means forgotten in this city, nor for that matter in America. His European success is looked upon with pride by a host of friends in Chicago and throughout the country, and when he returns he will find a hearty welcome not only because of his splendid art but because his unflinching kindness and charming hospitality endeared him to the hearts of all.

GLENN DILLARD GUNN.

## Zannotta's Studio.

An active influence for good in the musical life of Chicago for many years past has been the teaching of Signor Zannotta, from whose studio in Kimball Hall many a worthy singer has gone forth to win a name and a place in the musical world. Signor Zannotta is one of the few authoritative representatives of the pure old Italian school left among us, and the excellent results he has obtained in the past with many gifted pupils have placed him in the first rank among vocal teachers of Chicago. His classes are always full, but those who are fortunate enough to obtain a place in them are assured of such excellent instruction, both vocally and musically, that there is an ever increasing demand for his services in this capacity, and his studio in Kimball Hall is a busy place. Many singers now prominent in the field of concert, oratorio and church music owe their success to Signor Zannotta's splendid preparation. He understands the voice as it is given to few to know it, while his long experience before the public makes his instruction of especial value to those who desire to fit themselves for the opera.

## The Spiering Quartet.

Bennett Griffin announces that the Spiering Quartet will tour under his exclusive management for the coming season, the twelfth for this famous organization. The quartet played over forty engagements during the past season, including several appearances in Boston and the East, where they were quick to win the same generous

recognition from press and public which they have long enjoyed in Chicago.

## Mrs. Watson's Melodrama.

Mrs. Regina Watson gave her new melodrama, "Judith and Holofernes," before the Society of the Mayflower Descendants on May 30. Reader, Miss Lunt, and the composer at the piano.

## American Conservatory.

The normal session of the American Conservatory began June 27, with a good attendance. A series of lectures will be given by John J. Hattstaedt and Allen Spencer, Cyril Graham and Miss Frances Crowley.

The first of the weekly faculty recitals will take place Thursday morning, June 30, by Allen Spencer and Herbert Butler.

The conservatory will be open all summer.

## A Pupil of Miss Clark.

Miss Annie Wilson Rowland, a gifted pupil of Miss Emma G. Clark, assisted by Miss M. T. Garfield, reader, gave successfully the following program, in Strauss' Hall, Elgin, Ill., on the evening of Tuesday, June 14:

Concertstück, op. 40.....	Chaminade
.....	Miss Rowland.
In the Spring.....	Martin
A Confidence.....	Dunbar
When de Folks Is Gone.....	Riley
.....	Miss Garfield.
Gavotte and Bourrée, from Fifth French Suite.....	Bach
Nocturne in B flat minor.....	Chopin
Etude, If I Were a Bird.....	Henselt
Rondo Brilliant in E flat major.....	Von Weber
.....	Miss Rowland.
A Soldier of the Empire.....	T. N. Page
.....	Miss Garfield.
Loreley (a Rhine legend).....	H. Seeling
Impromptu, op. 90, No. 4.....	Schubert
Second Mazurka.....	Echeverria
.....	Miss Rowland.
Sally Ann's Experience.....	Eliza C. Hall
.....	Miss Garfield.
Capriccio Brilliant, op. 22.....	Mendelssohn
.....	Miss Rowland.

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## BOSTON.

BOSTON, June 25, 1904.



ME. FRANKLIN SALISBURY will close her studio July 1 and go to the mountains and seashore for a much needed rest. She had many applications for lessons during the summer, but will rest for two months until September 5, returning to the city much earlier than usual, as so many "professionals" desire to prepare recital programs for the early autumn and require her services. In the autumn she will introduce four new voices in song recitals in Boston, two contraltos and two sopranos. Two of her pupils who have been already heard will give their annual concerts before Christmas, so that next season is full of work and engagements. Two of her pupils, Mrs. Corbett and Miss Walker, recently gave a concert at Beverly, the concert being under the supervision of Mrs. Corbett, contralto of the Washington Street Church. It was largely attended, and was a complete success in every way. The Beverly Evening Times said:

"Mrs. Corbett's appearance in the duet by Pinsuti, with Miss Gertrude Walker, was the signal for loud and long applause. The duet was excellently rendered. Miss Walker then sang an aria by Handel and won instant favor with the audience. Her execution, expression and technic were all excellent, and the number was warmly applauded. Mrs. Corbett sang Raff's 'Star of Earth' with violin accompaniment, and never appeared to better advantage, her rich, round, full voice and her painstaking and excellent rendition of this beautiful number taking the audience by storm, and she responded with 'In Bygone Days.'

"The concert was delightfully planned, the selections all finely rendered and the audience expressed themselves as being delightfully entertained. Congratulations are certainly due Mrs. Corbett for giving to the people of Beverly an entertainment such as was presented at City Hall last evening.

"The artists participating were Mrs. Louise Meek Corbett, Miss Gertrude Walker, Harold S. Tripp, John A. Davis, Robert Bruce, James G. Byers, Arthur S. Luskomb, Leslie P. Goldthwait pianist and accompanist."

B. J. Lang and his daughter will sail for Europe in July.

Mr. and Mrs. Timothee Adamowski will sail for a summer abroad immediately after the close of the Pop concerts. They will visit Poland, where Mr. Adamowski's relatives live.

A testimonial concert was tendered to Mrs. Katherine Frances Barnard, principal of the Copley Square School of Music, at Pierce Hall on June 10, and was a gratifying success.

Heinrich Gebhard, who has just closed a busy season of concertizing, left the city last week for Dover, where he will spend the entire summer with C. M. Loeffler, returning to his studio in October. Mr. Gebhard has been engaged for a concert next season in Boston with the

Symphony Orchestra, and also for one of their monthly tours, New York, Philadelphia, Baltimore and Washington. Mr. Gebhard made a great success in New York last winter at both of his appearances, and has a brilliant future to look forward to.

The class of 1904 that graduated at the Faellen Piano-forte School on June 15 was Miss Louella Witherill Dewing, Frank H. Luker, Miss Anna Maria Zemke, Miss Carrie Cook Mason, Wilson P. Price, Miss May Louise Horan, Miss Albina Marie Comeau and Miss Elsie Beatrice Swan.

Two pupils of Theodore Schroeder have just made engagements of importance. Miss Emma Wilkins has been engaged for a series of concerts through the Southern and Middle States for the coming season, and Mrs. Jeanette Neville has been engaged as contralto at Prospect Hill Congregational Church, Somerville.

The order of exercises in commencement week at the New England Conservatory of Music were: Wednesday, June 15, recital by advanced students; Saturday, June 18, president's reception to the graduating class, Fernwood, Brookline; Tuesday, June 21, class day, and Wednesday, June 22, commencement exercises, Jordan Hall, 2:30 p. m., and alumni reunion and reception at Hotel Vendome, 7:30 p. m.

Mrs. Plumer-Smith, who died very suddenly in New York on May 18 at the Belvedere Hotel, where she made her home when in that city, was for many years a well known teacher in this city, her studio being in Trinity Court. During recent years she took up the Faellen system of instruction at the school here, and perfected herself so that she opened classes with great success in New York last winter, at the same time keeping up her professional work in Boston. She was a highly cultured, a fine musician and a remarkably efficient teacher, as her work with her pupils in New York showed. On the day of her death she taught all day at her studio in New York, returning to the hotel late in the afternoon, and was sitting in her room when the end came very suddenly. Her loss is deeply felt by her friends and pupils in both cities.

## Success of Madame Ohrtstrom-Renard's Pupils.

WHILE in Paris recently two of Madame Renard's pupils, Mrs. and Miss Mendelssohn, sang for Mme. Rosina Laborde, the famous vocal teacher. In a letter to Madame Renard, Madame Laborde wrote:

"My DEAR AUGUSTA—I need not tell you how much pleasure your letter gave me and the opportunity to meet and hear Mrs. and Miss Mendelssohn—they are certainly both very talented singers. Miss Hortense could surely make a fine professional career should she wish to. Her mother sings very well indeed, and they are endowed with beautiful voices, which you have trained very well.

"I regret to hear that you have abandoned your public singing, as you had such a beautiful voice and were such a refined singer."

Madame Renard studied under Madame Laborde for several years, and sang in many important concerts during

her five years' residence in Paris, among them chamber music concerts arranged by Ysaye, Delsart and Deimer; concert by "La Trompette," directed by Saint-Saëns, and other musical events of note.

## ARENS PUPILS' RECITAL.

HAVING presented a contralto and baritone at previous recitals this year, Franz X. Arens continued the good work by having Miss Georgia Galvin, a soprano, sing Wednesday afternoon, June 22. Miss Galvin was assisted by Miss M. E. Hurley, a contralto, and Mr. Arens again played most musical accompaniments for the singers. The "star" of the afternoon, Miss Galvin, has a voice of remarkable sweetness and flexibility. Its lyric quality is silvery in its purity. Considering that it was the young woman's first appearance before an audience, her effort must be set down as a fine success.

Miss Hurley proved herself another very clever artist pupil from a studio now distinguished for good voices and sane method.

There was plenty of variety on the program, and the songs by Mr. Arens himself added to the interest of the day. The list of arias and songs sung by Miss Galvin and Miss Hurley is appended:

Maiden's Wish.....Chopin  
Scena e Romanza (from Lucetta Borgia).....Donizetti  
Miss Galvin.  
Aria, Ombra Mai Fu (from Xerxes).....Handel  
Eye Hath Not Seen (from The Holy City).....Gaul  
Miss Hurley.  
When the Land Was White With Moonlight.....Arens  
Rough Cupid (written for Miss Galvin).....Arens  
Si Mes Vers.....Hahn  
Aria, When a Lad Comes (from Der Freischütz).....Weber  
Miss Galvin.  
The Bondmaid.....Lalo  
The Bird and the Rose.....Horrocks  
Miss Hurley.  
The Swing.....Lehmann  
If No One Ever Marries Me (from Child Songs).....Lehmann  
Sandmännchen.....Brahms  
Villanelle, The Swallows.....Dell'Acqua  
More Regal in His Low Estate (from The Queen of Sheba).....Gounod  
Miss Galvin.

## Blumenschein's Silver Jubilee.

W. L. BLUMENSCHIEIN, who has taught in Dayton, Ohio, for the past twenty-five years, gave a series of silver jubilee recitals last week, at which he was assisted by pupils of all ages.

The Dayton News of June 22 referred as follows to Mr. Blumenschein's labors in that city:

"At the close of the program there was great applause, intended not only as a mark of appreciation of the performance, but also as a mark of genuine appreciation of Mr. Blumenschein and his twenty-five years' work in Dayton in the interest of all that is best in music. Mr. Blumenschein has been closely identified with the musical history and growth of the city during the past quarter century, and many of his scholars are now occupying important places in the musical world. His professional life here has been crowned with brilliant success, and on the occasion of this silver anniversary he is receiving the congratulations and good wishes of a host of friends, particularly those who make up the large army of musical folk, whose studies, or at least part of them, were made under his direction."

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## BUFFALO.

BUFFALO, June 22, 1904.

**I**N last week's letter I gave an account of the program for the opening sessions of the New York Music Teachers' Convention at Niagara Falls, which opens June 27. In addition to what I have already mentioned the program for Wednesday will include talks on school music by Helen M. Place, of New York; Arthur L. Manchester, of Boston; Miss Julia Etta Crane, of Potsdam, and Thomas Dickenson, of Oberlin, followed by organ recitals by William Kaffenberger, Buffalo; H. Brooks Day, of New York, assisted by Clara Winsten, soprano. The program will be American compositions. In the evening there will be a chamber music concert by the Zielinski Trio Club. On Thursday morning there will be talks on musical training and its results through the instrumentality of organists, pianists and vocalists, the subjects being discussed by Wm. H. Sherwood and Louis Arthur Russell. On Thursday evening there will be a concert under the direction of Hermann Schorcht, assisted by Mrs. Shanna Cumming, soprano, and Leo Altman, violinist.

Louis Bangert and Mr. Hoffmann announced a vocal and violin recital for last night at the home of Dr. Bodenbender, West Parade avenue. The program included Handel's A major sonata for violin and piano; vocal numbers by Rubinstein and Gounod, and violin solos by De Beriot, Lefort, D'Ambrosio and Spohr.

Among the teachers who announce summer terms are Henry Dunman, of the Palace Arcade; Ch. Armand Cornelle, 606 Main street, and Mrs. Frances Helen Humphrey, of the Buckingham, Allen and Mariner streets. Arthur King Barnes, of New York, will spend his vacation here, and has arranged to study again with Mrs.

Humphrey, whose specialty is operatic work. Mrs. Humphrey will take no vacation until after the middle of August.

Miss Fanny Louise Griffiths, soprano, a pupil for three years (in Berlin) of George Fergusson, has met with flattering success as a vocal teacher since her return to Buffalo. Miss Griffiths has been engaged to sing during the summer months in the North Presbyterian Church Choir.

Miss Flora Elbertine will give a pupils' demonstration of the "Burrows course of music study" for children at the Colonial Club, 509 Lafayette avenue, next Saturday afternoon. Miss E. B. Dunn, her assistant, Miss Mildred Dye and Earl Schatlen, piano pupils, will play.

Miss Eleanore Meyers will manage a concert at Springville, N. Y., on Friday evening of this week. Theo Dilaway will be the flutist, Miss Mary M. Howard piano accompanist.

Much to my regret I was unable to attend the concert at Aeolian Hall on Monday evening, one of Mr. Balcom's series of Pianola recitals. I am told that Mr. Balcom again distinguished himself by his masterly control of the instrument. Under his manipulation it ceases to be a mechanical device. The Pianola accompaniment was also well liked in connection with the singing of "In a Persian Garden"; the solo and concerted work was given by the Lyric Quartet; the members are Miss Gertrude Lamb, soprano; Mrs. Minehan, alto; Dr. Frankenstein, tenor; Mr. McCreary, bass, all of whom are pupils of Henry Dunman (one exception being Mrs. Minehan). Mr. Dunman has coached them faithfully. On Wednesday night the Lyric Quartet are to sing at a memorial service at the International Hotel, Niagara Falls. The principal numbers on the program will be "Sing Halle-

lujah Forth" (Buck), "A Prayer" (Chadwick), "A Psalm of Life" (Hanscombe), "Refrain Thy Voice From Weeping" (Dr. Frankenstein), "The Lord Is My Light" (Al-litsen), Mr. McCreary.

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## MURIEL FOSTER.

HERE is a symposium of interesting press notices of the recent appearances of Muriel Foster in Cincinnati, New York and Chicago:

AT CINCINNATI MAY FESTIVAL, "DREAM OF GERONTIUS," EDWARD ELGAR.

Of the soloists Miss Muriel Foster, contralto, proved the revelation. It may be said without fear of contradiction that not since the festival days of Annie Louise Cary has such a singer—of such wealth of voice material and voice quality—made her appearance in the Music Hall. And yet it was not so much the material—which expanded to a climax—that invited admiration as the carrying power of her voice. In the cantata the greater part of the solo work is assigned to the Angel—and to it Miss Foster gave a consistently beautiful and thoughtful interpretation. It was this exquisitely wrought conception that added a double charm to her voice. The power and vitality with which her voice gave expression to dramatic situations were only equalled by the tenderness and pathos that she imparted to those of gentler import.—The Enquirer, May 14, 1904.

Miss Muriel Foster, singing the part of the Angel, created a furore. Her voice is one of those deep and lovely altos not often found out of England. Miss Foster's singing last evening left nothing to be desired, so admirably was it adapted to the work in hand. There was fervor, love, faith and prayer in all she sang.—The Times-Star, May 14, 1904.

Miss Muriel Foster, the English contralto, proved a revelation to Cincinnati in the rich, vibrant quality of her voice and her noble conception of the Angel.—Cincinnati Post, May 14, 1904.

Her voice is a splendid contralto of a delicious richness of timbre and mellowness of quality. Miss Foster indeed achieved a triumph. She at once won the interest of the audience, which lost no time or energy in demonstrating its approval.—The Tribune, May 14, 1904.

Miss Muriel Foster has a contralto of exquisite musical quality and extraordinary carrying power. Miss Foster was wonderfully true to each subject in her interpretation, singing with temperament and repose, and using her beautiful voice to the highest demands of art.—The Enquirer, May 15, 1904.

WITH NEW YORK ORATORIO SOCIETY, "THE APOSTLES," EDWARD ELGAR.

In Miss Foster the public made the acquaintance of an artist of striking gifts and graces. Nature has endowed her with prodigious generosity. Hers is an opulent voice in both quantity and quality, and it is full of emotion and fervor. It is a pity that she came to us so late in the season.—Daily Tribune, March 25, 1904.

Miss Foster is another of those uncommon contraltos to be found only in England. She is tall and handsome and has a voice of extraordinary quality and power. She sang the music of Mary Magdalen with a tremendous sweep of passion and with touches of irresistible tenderness. She suited the part to perfection. If Wagner had known her he would have written his projected "Jesus of Nazareth" as he first conceived it.—The Sun, March 25, 1904.

Miss Muriel Foster sang the music of the Magdalen with intense conviction, moving dramatic power and deep pathos. She is a singer gifted with temperament and great resources of emotional expression.—The New York Times, March 25, 1904.

Miss Foster sang the Magdalen's part in a full, deep, resonant and, at moments, velvetlike voice, such as only English altos seem to have. Better still, unlike most of her kind, she has keen intelligence, imagination and temperament. It is long since we have heard in oratorio here a singer who could so color tones with the emotion of text and music; who could rise, when occasion bade, to unforced and stirring passion, and who, also, knew the value of reserve and delicate contrast.—The Globe, March 25, 1904.

MISS MURIEL FOSTER LIFTS THE ORATORIO STAGE. English contralto for whom Elgar wrote a part in "The Apostles" makes a really sensational success as Mary Magdalen at the oratorio's second performance here.—The Evening Sun, March 25, 1904.

AT GEORGE HAMLIN'S CONCERTS.

The first few tones from Miss Muriel Foster's voice proved conclusively that this young English contralto was all, and more, than had been claimed for her. Full, rich and vibrant, her splendid voice is of beautiful quality through all the registers. It is a pure, clear contralto, and is as yet fresh and unworn. The fact that the singer possesses personal charm and an excellent stage presence caused her to be given close attention from the start, but she soon proved that her voice in itself could hold her auditors' interest. In the Gluck aria Miss Foster used her unusual volume to fine advantage. She was dramatic and forceful, but her voice never for a moment lost the beautiful musical quality that characterizes every note she sings. Later, in two groups of songs, she displayed her excellent interpretative powers. She is able to make the tender, sympathetic qualities manifest themselves whether she is using her remarkable pianissimo or is singing full power. She is one of the most pleasing singers now appearing in public.—Record-Herald, March 14, 1904.

The English contralto proved a singer of fine abilities. Her voice is rich, full and vibrant, of unusual sonority and warmth and excellently schooled. She sang "Chelaro," from "Orpheus," with admirable tonal smoothness, with abundant repose and breadth of style, and with full appreciation of the musical and emotional content of the aria. A group of French songs and an encore in German showed her a lieder singer of taste and individuality.—The Tribune, March 14, 1904.

With Miss Foster the gods have been lavish. Had she not been endowed with a voice she would have been an uncommonly agreeable actress; but she has a voice, and presence and magnetism. Moreover, she lays claim to a degree of beauty that we too seldom behold on the concert stage, unhappy to relate. She won her hearers before she had half finished the Gluck aria, "Che faro." Hers is a voice of great richness; not alone is it remarkable for its clarity, but for its fullness, depth and mellowness. Miss Foster has temperament, and yet avoids the exaggeration that women of temperament and the dark style of beauty fall into; she is delightfully free from vicious mannerisms.—Chicago Post, March 14, 1904.

Miss Foster at once made herself a favorite, her singing of Bizet's "Berceuse" and a little German encore being the gems of the program. The new contralto has a full, rich voice and sings with thorough appreciation of her work. She is a typical English beauty and possesses a wonderfully charming personality.—Chicago Journal, March 14, 1904.

WITH CHICAGO ORCHESTRA.

One of the most enjoyable features of the program is the appearance of Miss Muriel Foster, who possesses one of the rarest of voices—a pure contralto. Hearing such a voice as Miss Foster's one is given a new standard as a measure of vocal values. One never wonders whether she is a mezzo soprano or a contralto. There are a number of singers with deep, powerful voices, but few who have the same rare quality of tone. Their art may be great, however, wherever they are classified. There is an unusual warmth and richness in this English singer's voice, together with remarkable volume and carrying power. She is always musical and never lets the guttural sounds come into annoying prominence, even when she is singing German. Nature has been wonderfully generous in her endowment of this singer and has thrown in beauty, youth and personal charm for good measure.—The Record-Herald, April 30, 1904.

The vocalist of the concert was Miss Muriel Foster, who was heard here at one of the Hamlin concerts earlier in the season. Her voice impressed then as one of the most beautiful the year has brought us, and the more important work she did yesterday but confirmed and deepened this impression. Miss Foster's voice is truly exceptional. A real contralto of wonderful smoothness, warmth and richness, and so perfectly schooled that every tone is a delight in its purity, roundness and sonority. It is a great voice, and yesterday it was controlled by an artist intelligent and refined. The

lovely Elgar "Sea Pictures" became poems in Miss Foster's art, and the noble Strauss "Hymn" was delivered with telling eloquence and moving beauty.—The Tribune, April 30, 1904.

Miss Foster is a beautiful woman. Her voice is one of those pure, rich and deep contraltos which have a compelling charm. It has also great power and extended compass. Miss Foster sings with unusual warmth and breadth of style. She has the temperament of the true artist and a dramatic intensity which makes her singing truly magnificent.—The Inter Ocean, April 30, 1904.

Her singing is refined, elegant and intellectual in the highest degree. Each phrase is like a graceful line in some clear cut etching. Each tone of her very beautiful voice is perfectly taken, perfectly placed. Never does it lose any of the sombre richness heard only in a real contralto voice. Never does any stress of emotion or of dramatic effort move the singer out of this classic repose.—The Journal, April 30, 1904.

José Vianna da Motta.

THE eminent Portuguese pianist, José Vianna da Motta, is one of the few pianists to gain a strong foothold in London. Appended are criticisms from the leading dailies of the world's metropolis:

On Thursday afternoon the eminent Portuguese artist, Senhor Vianna da Motta, proved himself once more to be a musician in the fullest and truest sense. His performance of two sonatas of Domenico Scarlatti, of Daquin's "Concou" and Haydn's rarely heard but most characteristic fantasia in C, showed his complete sympathy with the music of a bygone day, and his reading of the "Waldstein" sonata of Beethoven was a real interpretation, not by any means an exhibition of manual dexterity, though of this he has plenty, as was shown in what was called a "Concerto without orchestra," one of the immensely difficult studies of C. V. Alkan. In these and a couple of pieces of Chopin's his tempo rubato was of a kind that tells of finished musicianship and artistic intelligence of a very high order.—Times, November 21, 1903.

The performer in question has many excellent qualities, among them firmness and fluency, both developed in no ordinary degree. Senhor da Motta can touch music, ancient and modern, with equal success. The sonata of the afternoon was Beethoven's "Waldstein," and here again he gave a bold and interesting account of the matter in hand.—Telegraph, November 20, 1903.

Since Senhor José Vianna da Motta made his first appearance at the Bechstein Hall nine months ago he has improved greatly as a pianist. Last February he promised much; Thursday afternoon found that promise in many respects fulfilled. Like the Lady of the Lake he might almost have occupied the intervening months "sole sitting by the shores of old romance." For there is real poetry in his reading today; that quality which we must call artistic feeling. Beethoven's C major sonata (op. 31) was his happiest effort yesterday, and of this work he furnished a rendering replete with those properties which command attention and arouse interest. Earlier in the program pieces by Scarlatti, Daquin and Haydn were played with delightful crispness and delicacy; while Bach's great fantasia and fugue in G minor admirably displayed the force and technical precision of which the Portuguese artist is capable.—Standard, November 21, 1903.

Another pianist who has made great strides in his art is Senhor José Vianna da Motta, who, it will be remembered, attracted considerable attention by his recitals last February at the Bechstein Hall.

Clara Mae Hammer.

MISS CLARA MAE HAMMER, a soprano from Winona, Minn., has been singing with good success in grand opera at Havana, Cuba. She especially distinguished herself in the coloratura role of Amina in "La Sonnambula." Miss Hammer is a pupil of Mine. Lena Doria Devine. Her success in Cuba secured for the young artist the engagement as prima donna with the Wilbur Opera Company for next season.

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## PITTSBURG.

PITTSBURG, June 18, 1904.

**T**HE old Standard Building on Wood street has undergone certain transformations, one of the features being a modern music store, with a good recital room. This latter was formally opened on Wednesday evening, the attraction being Francis Edward Edger, baritone, of New York, assisted by Henry Moorhouse, of Philadelphia, violinist, and William Smith, saxophone soloist. On Thursday evening David Baxter, of London, England, a celebrated basso, sang, with Mr. Edger at the Angelus; Mr. Moorhouse was the violinist. Friday afternoon a piano recital was given by Sydney M. Hamilton, assisted by Walter Rosenbaum, violinist, and Howard J. White. On Saturday evening there will be a popular recital by F. E. Edger, Henry Moorhouse, William Smith, the Gade Trio and the Hamilton Trio, in addition to the Angelus and the Symphony.

Mr. Hamilton is less known in his native city owing to his long residence abroad. The manipulation of the Angelus and the Symphony convinces the most skeptical that even mechanical piano playing devices can yield a certain melodious result which makes the invention, like "beauty, its own excuse for being."

Mrs. K. O. Lipa issued invitations for "An Hour of Music" to be given in her home on Ellsworth avenue, Shadyside, on Wednesday and Thursday. Short informal programs were arranged for each day, including several numbers for two pianos.

The annual concert given at Carnegie Music Hall by the pupils of James Stephen Martin was an artistic and social success. The chorus of seventy voices not only impressed one by its size but by the surprising merit of its performance, which was observable in tone quality, phrasing, shading, precision, clear enunciation. Not one of the many attributes of good chorus singing was missing, due to the intelligence of the singers and the thoroughness of their instruction.

Some idea of the general excellence of the program can be obtained by this résumé: Part I opened with Edward Elgar's chorus, "My Love Dwelt in a Northern Land," "The Clough and Crow," old English, solos by Miss Myrtle June McAteer, Mrs. J. E. Patton and Samuel Kinder; "A Song of Spring" (Richard Patten), Miss Harriet B. McCarrell; songs (a) "Du bist wie eine Blume" (Sebastian Schlesienger), (b) "If Thou Wert Blind" (Noel Johnson), (c) "Last Night" (Halfdan Kjerulf), Miss Adelaide Foltz; "Die Possente" ("Faust"), Richard S. Knotts; polacca from "Mignon," "Io Son Titania" (A. Thomas), Miss Elizabeth C. McNally; aria, "Ah, My Heart Is Weary" ("Nadescha") (A. Goring Thomas), Miss Jane Lang; chorus by Dudley Buck, "The Nun of Nidaros," men's voices, tenor solo L. E. Vierheller; minuet, women's voices ("Patty Stair"); "Spring Unison" (Maud Valerie White), piano accompaniments Miss Elizabeth McNally and Miss Helen Spencer, organist Sydney

M. Hamilton. Part II—"Greeting" (C. B. Hawley), "Love in Her Eyes Sits Playing" ("Acis and Galatea") Edward Vaughn; bolero, "Leggiero Invisible" (Arditi), Miss Olive Wheat; "O Isis und Osiris" ("Magic Flute") (Mozart); "A Song of War" (Edward Elgar), Howard J. White; aria, "Thou Brilliant Bird" ("Pearl of Brazil") (Felicien David), Miss Katherine B. Ellis; flute obligato by J. Lawrence Ritchie; "Mine" (Max Bendix), "Die Lorelei" (Franz Liszt), Miss Genevieve Wheat; chorus, "Jubilate Amen" (Max Bruch), solo by Mrs. H. H. Fisher; "Song of the Triton" (Molloy).

Mr. Martin's classes have become so large that he has been obliged to engage several assistant teachers, among whom are Miss Elizabeth McNally and Miss Genevieve Wheat. In nearby towns he has established studios. Miss Wheat is one of Mr. Martin's advanced Pittsburgh pupils, and grows steadily in popularity, having filled recent engagements in Tarentum, Pa.; Morgantown, W. Va.; Bellaire, Ohio; Monongahela, Pa., and at Cleveland, Ohio, before the Fortnightly Club. Miss Wheat possesses a voice of wide range and beautiful quality, her range being unusual for a contralto. She is a thorough student, and the press allude in most flattering terms to her intelligent, artistic work wherever she sings.

Several Martin pupils have accepted new church positions. J. Gordon Jones is now basso at Point Breeze Presbyterian Church; Miss Myrtle June McAteer, soprano, is at the Cumberland Presbyterian Church; Albert Gill, tenor, is at the Bethany Lutheran Church.

VIRGINIA KEENE.

## The Southern Music Teachers' Convention.

**T**HE Southern Music Teachers' Association held its fifth annual convention at Gainesville, Ga., June 14, 15, 16 and 17. An interesting occasion the first afternoon was the piano recital by Jennie Quinn, a young pupil of the Virgil Piano School, New York city. Mrs. A. M. Virgil, who traveled South with Miss Quinn, gave some wonderful demonstrations on the Virgil Tekniklavier. The organ prelude at the opening session was played by E. H. Cosby, of Richmond, Va. Col. W. Perry, of Gainesville, delivered the address of welcome. Wade R. Brown, of Raleigh, N. C., discussed "The Licensing of the Music Teacher," and A. de Averitt, of New Orleans, La., read a paper on "Piano Topics."

Otto Pfefferkorn gave a piano recital the first evening, and following this the ladies of Gainesville held a reception in honor of the association.

Wednesday was "Ladies' Day." At all sessions the programs were presented by artists of the fair sex. Mrs. Wade R. Brown, of Raleigh, was one of the vocalists. Miss Maria von Unschuld gave a piano recital in the afternoon. Miss Grace Lee Brown, soprano, of Atlanta, and Oscar Pappenheimer, cellist, of the same city, gave a recital Thursday night. Good programs were also given Thursday morning and afternoon. Friday afternoon Sydney Lloyd Wrightson, of Washington, gave a recital of De Koven's songs, accompanied by the composer.

The convention was closed Friday night, with an orchestral concert conducted by J. Lewis Browne, of Atlanta. Kurt Mueller was solo pianist.

## Mr. Habelmann Going Abroad.

**T**HEODORE HABELMANN, for many years director general of grand opera in Europe, also stage director of the Metropolitan Opera House, New York city, will sail for Europe on board the steamship Bremen June 30. Mr. Habelmann will again place a number of students at prominent opera houses abroad, and it is predicted that they will attain the same success there as have Miss Sarah Anderson, Miss Harriett Benné, Joseph Regneas, Mr. Bauer and many others who have completed their operatic studies at Mr. Habelmann's School of Opera, 157 West Forty-ninth street, New York city. Although Mr. Habelmann has been offered a professorship at the National College of Music, Cincinnati, by Arnold J. Gantvoort, manager of the institute, he will return here September 6, and will receive a limited number of advanced students. Pupils who wish to receive a complete operatic education, enabling them to secure first class engagements, should not fail to make their applications to Mr. Habelmann, as he can be seen by appointment only.

At the Habelmann School of Grand Opera pupils are taught in all branches necessary for a complete operatic education. Private or class rehearsals on stage with properties and mise en scène are given. Students are also coached for private entertainments.

A branch of the New York School, for the convenience of a large number of Brooklyn students, has been opened at the Venth College of Music, 105 Greene avenue, Brooklyn.

## William A. Becker in Germany.

**H**ERE are some more European press notices of the distinguished American pianist, Wm. A. Becker:

Among these certainly ranks the piano recital given by W. A. Becker, of Ohio, in the Musenhause; and despite the fact that the Mozart-Verein were the same evening giving a concert in celebration of the "hundred and forty-eighth birthday" of the composer, he had a very well filled house. The fact that Mr. Becker is one of the few artists who have never studied in Europe lent an especial interest to this concert. He played the "Reiter Polonaise" of Chopin, and the same master's B minor scherzo, the famous C major etude of Rubinstein, and the "Waldstein" Sonata of Beethoven, Schumann's "Rosamund Impromptu," and as encores two beautiful compositions of his own, "Hope" and "Sehnsucht," with which he fairly brought down the house. There was great enthusiasm and many recalls, and every fair mind not blinded by national prejudice must admit that the concert was emphatically an artistic success. Mr. Becker showed that he was a true musician, and Dresden has followed in the footsteps of Berlin and London in cordially recognizing the fact.—Dresdener correspondence German Times, Berlin.

William A. Becker played in the Musenhause last Tuesday night. He has a fine touch and a splendid legato style of playing. The Chopin numbers were very effective, and so were "Warum" and "Grillen," by Schumann. A splendid barcarolle of his own composition and the Rubinstein staccato etude closed the program, and the artist was recalled again and again by the spontaneous applause of his appreciative audience.—Dresdener Zeitung, February 11, 1904.

William A. Becker played in the Musenhause last Tuesday. As a pianist Mr. Becker proved to have the ability expected of an artist that gives recitals alone. Warm expression made itself felt in "Warum" and "Grillen." The pianist played a barcarolle in G major, of his own composition, which, through its effective and pleasing coloring, won much applause. In fact, the audience applauded Mr. Becker in such a hearty manner that one could only infer that they were delighted.—Dresdener Anzeiger, February 11, 1904.

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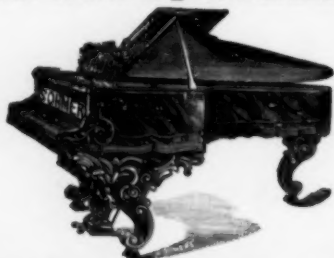
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